

Vogue

100
PATTERNS
of the
SMARTEST
1910
AUTUMN
MODELS



OCTOBER 1, 1910
PRICE 15 CTS

Helen Dryden



Every Woman Can Afford Silk Hosiery

if she buys McCallum Silk Hosiery—for these pure silk stockings cost little more than lisle. Yet they wear quite as well and present an appearance of far more refinement and distinction. Some of the daintier styles are as sheer as the spider's weave—yet remarkably durable.

McCallum Silk Hosiery

There is a style for every requirement—plain black and solid colors, in several weights, for every-day wear; gauze and lace effects for dress wear, and exquisitely hand embroidered styles for smart functions.

When you are acquainted with McCallum Silk Hose you will no longer consider silk stockings the expensive luxury they once were. Every pair is accompanied by our GUARANTEE ENVELOPE in which we inclose matched silk for mending.

Ask Your Dealer to Show You McCallum Silk Hosiery

Send for our free booklet "Through My Lady's Ring." It describes all our silk stockings, including men's and children's, and explains how we put quality in every process of manufacture.

The next time you buy silk hose, ask for McCallum's

McCallum Hosiery Company, Northampton, Mass.

Largest Producers of Silk Hosiery in the World



Women's Outer Apparel, Furs, Millinery

WE want you to look upon this establishment as a place where one can purchase the best wearing apparel in the world among surroundings that carry out the idea of a well appointed home.

THE furnishings have been selected with the same sedulous regard for quality and fitness that distinguishes the various articles of our merchandise.

THE store will be ready about the middle of October. It will mark a new epoch in the long series of New York's fashionable institutions.

Temporary display at Plaza Hotel, Fifth Avenue and 59th Street after October First

J. M. Gidding & Co.

564-66-68 Fifth Avenue
Forty Sixth and Forty Seventh Streets



307 a



305 a



304 a



309 b



316 a



308 a



303 a



311 a



319 a



317 b

PHIPPS MODELS Fall 1910

Fashion Forethought

Here is good news for style seekers—our own original fashion ideas, as well as the latest Parisian conceits, artfully adapted to home use. We show here the advance models of select creations in dress hats so shaped and finished that you can readily utilize your own plumes and fancies to suit your own ideas. Your choice of French silk velvet, or various combinations of silk, satin or hatter's plush, with black velvet facings. All fully lined and warranted equal to any foreign hats. Each hat bears our trade-mark—look for it for safety's sake.



Shown by all good Milliners and Millinery Departments. If you do not find PHIPPS HATS, write to us and we will recommend the nearest dealer.

C. M. PHIPPS

41 West 38th Street
NEW YORK CITY

Women's and Misses' Waists and House Gowns



*New Fall & Winter
Style Book*

"CORRECT DRESS" NOW READY

A complete assortment of Fall and Winter Wearing Apparel for women, misses, girls, young men, boys and infants. Exclusive models at popular prices. Catalogue mailed free upon application, out of town.

Address Department H.

30—WAIST OF TUCKED SILK CHIFFON OVER ECRU POINT D'ESPRIT NET, in brown, navy or king's blue, black and all leading shades, with bands of Persian trimming in colors to harmonize; silk-covered buttons, jabot and pleatings of net.....
Sizes 32 to 44. *Actual Value, \$16.50* **12.75**

32—JUMPER WAIST OF SILK CHIFFON, in handsome Persian colors (to be worn over silk, lingerie or lace waists), trimmed with satin in harmonizing color; kimona sleeves; bow of chiffon; steel buttons.....
Sizes 32 to 44. *Actual Value, \$12.50* **9.75**

34—HANDSOME WAIST OF CHIFFON AND MESSALINE in navy or Copenhagen blue, taupe, violet, gray, black and all leading shades; yoke and sleeves of Persian silk veiled with chiffon in shadow effect; body of waist of messaline silk hemstitched on yoke, collar and frill at cuffs of pleated net and lace; silk bow and buttons.....
Sizes 32 to 44. *Actual Value, \$9.75* **5.75**

36—JUMPER WAIST, HAND EMBROIDERED AND BRAIDED—of fine silk marquisette (to be worn over silk, lingerie or lace waists) in navy or Copenhagen blue, wistaria, brown, gray, black and all leading shades; front, back and sleeves richly braided and hand embroidered in self color; satin folds.....
Sizes 32 to 44. *Actual Value, \$9.75* **6.95**

38—ALBATROSS HOUSE GOWN in pink, lavender, light blue, gray or white; loose model, pleated from shoulders, double box pleated pack; collar and kimona sleeves lined with China silk, finished with embroidered silk scallops, cord and tassels.....
Sizes 32 to 44. *Actual Value, \$9.75* **6.95**

40—JAPANESE SILK QUILTED HOUSE GOWN (fitted model) in navy or light blue, red, lavender or black, lined with silk in contrasting colors, fastened with silk frogs, cord and tassels.....
Sizes 32 to 44. *Actual Value, \$15.00* **9.75**

Franklin Simon & Co.
FIFTH AVENUE, 37th and 38th Streets, NEW YORK

SKINNER'S SATIN SKINNER'S SATIN SKINNER'S SATIN

1848

1910



Skinner's Satin

(27 AND 36 INCHES WIDE)

The Difference Determines

If you were buying a satin lining for temporary service, why, there are a dozen or more that would serve your purpose. They would look fairly well but—

If you wanted to get something that not only would *look well* but would *wear well*, there is just one lining that fills the bill—**Skinner's Satin**.

The woman who *knows* a perfect satin lining will tell you that there is the same *difference* between **Skinner's Satin** and one "just as good as Skinner's" as there is between a genuine pearl necklace and one that has only its appearance.

There is a leader in every line—in satin linings it's **Skinner's Satin**.

Remember we guarantee to re-line the garment free of charge if the lining does not wear two seasons.

In purchasing satins, look for the name

SKINNER'S SATIN

woven in the selvage, and in buying a Ready Made Garment insist that it bear this label:



We'll send you samples of some new shades, if you drop a post card with your dealer's name, to our New York office.

Address Dept. C

William Skinner & Sons

Cor. Fourth Ave. & 17th St., New York City.

New York
Chicago

Mills: Holyoke, Mass.

Philadelphia
Boston

SKINNER'S SATIN SKINNER'S SATIN SKINNER'S SATIN



Tecla's Reconstructed Gems

TECLA PEARLS

"Tecla" beg to announce their removal to the Tecla Building, 398 FIFTH AVENUE, and respectfully invite the public to inspect their beautiful creations direct from their Paris headquarters, combining Professor Tecla's wonderful artificially constructed Pearls, with genuine Diamonds.

PARIS

10 Rue de la Paix

NEW YORK

398 Fifth Avenue

LONDON

30 Old Bond Street

No other Branches or Agents in the United States

Motor Apparel Shop

Everything That Comfort Demands for the Motorist

READY-for-Service, we present Exclusive Imported Models and Adaptations of them in Touring Coats, Polo Coats and Raincoats, Fur and Fur Lined Coats for men and Women, together with Motor Hats and Bonnets.

Motorists' Requisites, such as veils, Gloves, Goggles and Car Conveniences.

Drivers' Uniforms and Liveries.

Our Fall and Winter Catalogue illustrated, will be sent, postpaid, on request.

Opposite Waldorf-Astoria

Fox, Stiefel & Co. FIFTH AVE. & 34th St. N. Y.





No. 701.

No. 702.

No. 703.

No. 704.

No. 705.

Gowns for Girls, Misses and Medium Sized Women

Suitable for Dancing, Afternoon and Evening Wear

No. 701.—Young Ladies' Evening and Dancing Dress of chiffon over silk, trimmed with hand embroidered dots and self shirring, finished at waist with girdle of soft silk.

Colors: Blue, White and Pink.

Sizes: 14 to 20 years.

Price \$22.50

No. 702.—Girls' Dancing Dress of fancy chiffon over colored silk, tucked and effectively trimmed with Valenciennes lace and hand-work, finished at waist with handsome rosettes and girdle of soft satin ribbon.

Colors: Blue, Pink, White and Corn.

Sizes: 8 to 15 years.

Price \$29.50

No. 703.—Young Ladies' Evening Gown of handsome embroidered chiffon over silk, prettily trimmed with fine lace, headed with knife pleating of velvet ribbon, front of dress finished above girdle with soft ribbon and pink rose-buds.

Colors: Pink and Blue.

Sizes: 14 to 20 years.

Price \$49.50

No. 704.—Junior Dress to fit the smaller size young ladies, made of fancy white chiffon over colored silk, trimmed with lace and messaline bands, hand embroidered, finished at waist with messaline girdle and rosette.

Colors: Pink, Blue and All White.

Sizes: 14 to 18 years.

Price \$32.50

No. 705.—Young Ladies' Gown of fine pleated white net over colored or white silk, trimmed with white embroidered net lace, and crochet buttons down front, girdle of soft silk.

Colors: Pink, Blue and All White.

Sizes: 14 to 20 years.

Price \$45.00

Best & Co.

Fifth Ave. and 35th Street, New York

"S and X"

THE "S & X" (Sale and Exchange) Department of VOGUE is a market place for the personal belongings of our readers. It is not necessary to be a subscriber to VOGUE to avail yourself of the unique advantages of this department. Except for the small charge we make for printing each advertisement, there are no fees whatever in connection with the "S & X."

The advertisements below are of interest to everyone, and should include many things of special importance to yourself.

Wearing Apparel

SILVER spangled ball gown, over white chiffon and blue taffeta, \$25. Elaborate old rose crepe radium, \$20. Stunning terra cotta cloth three-piece tailored costume, \$40. Blue cloth tailored suit, \$10. Sizes 36-43. C. O. D. on approval. No. 44-A.

WANTED—Black or dark gray cross saddle riding habit, made by smart tailor. 36 bust. Reasonable price. No. 7-B.

SEALSKIN coat, very handsome. Made of best skins obtainable in America. Cost \$450. Send for details and make your own offer. No. 55-A.

GENUINE Japanese Mandarin Coat, imported from Japan. Elaborately embroidered. Worth \$150. Owner will sell for \$75. Has never been worn since imported. No. 33-A.

LADY wearing gowns two or three times will sell two Paquin. One black heavily hand-embroidered, cost \$200, at \$75. Also gray street gown, \$25. No. 39-A.

AN ELEGANT white crepe kimona, embroidered gold dragons, exquisite needlework. Made to order in Japan. Never worn. Very handsome for evening coat. Cost \$130. Sell \$75. No. 36-A.

WANTED—Cross saddle riding habit, size 36 bust, 25 waist. Prefer breeches and long coat, but will consider three pieces. Price must be reasonable. No. 10-B.

RUSSIAN sable set for sale, stole and muff. Six skins. Also cloth riding habit and crash riding habit. Also cloth suit. Velvet coat, lace waist and cloth skirt. Hat to match. In perfect condition. Size 36. No. 45-A.

HANDSOME lace dress, panels of real Venetian point and embroidered net. This dress comes from a well-known Paris house. Cost \$300, practically new. 38 bust, 42 skirt. This would make stunning dress for the stage. Price \$100. No. 46-A.

WANTED—Empire silk tea gowns or dresses, lace trimmed, slightly worn. Not too elaborate. Bust 34 or 36, full length 52 inches. Also black silk braided evening coat. No. 8-B.

BLACK lynx set. Large pillow muff with a Russian stole. Will sell for \$30. New; taken for debt. Cost \$62.50. No. 53-A.

GOING into mourning, will sell gowns purchased in Paris. Callot gown and coat; tan tussora; elaborately embroidered. Cost \$185; sell \$65. Hallée reception gown, blue, Venetian lace embroidery. Cost \$225; sell \$75. Paquin suit, three pieces. Cost \$175; sell \$55. Detailed descriptions given. Medium height, bust 38. No. 42-A.

WANTED—Set furs. Send full description and lowest offer acceptable. Wish sent C. O. D. on approval. No. 9-B.

WHOLE summer outfit for \$30. Good condition. Fancy pongee coat, 30-inch length, satin lined. Cost \$40 at Chicago's most expensive dress-maker's. Ready-made dress to match. Pleated duck skirt. Blue rajah tailor suit, 38 bust, 26 waist. Also two trimmed hats and one shape, all imported. Cost \$77. No. 38-A.

FOR SALE—Eight beautiful Russian sable fur skins. Would make beautiful fur hat. Can be used for collar, cuffs, or trimming. Will sell very cheap or exchange. No. 54-A.

Furniture

VELOUR library curtains, 4 pairs. Cost \$35. Will sell for only \$12. Other household articles at equal sacrifice, owing to change of residence. A few handsome evening gowns, etc., will be shown in New York to desirable purchasers. Write for full descriptions. No. 43-A.

LOUIS XVI console table and mirror. Painted French gray; handsomely carved. Length of table 51 inches; height 35 inches. Mirror 5 feet 4 inches high. In perfect order. \$75. No. 47-A.

A \$250 Pianola for \$125. \$1,400 Russian sable set for \$700. \$500 Oriental rug, 10x14 feet, for \$325. Collection of furniture, table linen, paintings, china, books, etc., for sale at very low prices. Excellent quality. May be seen in Brooklyn. No. 29-A.

BEAUTIFUL antique sofa, very delicate mahogany frame, with bronze mounts, arms finished with gilt swan heads; covered in old green damask. \$100. No. 48-A.

SMALL colonial mahogany sideboard or serving table. Length 48 inches. Price \$50. No. 49-A.

LARGE mahogany bureau desk, genuine Colonial with book shelves above. A beautiful piece in perfect order, 46½ inches wide; 21 inches deep, lower portion; 11 inches deep, upper portion; 7¾ feet high. Price \$75. No. 18-A.

ANTIQUE furniture, paintings, bronzes, etc., for rent. Many family heirlooms included. Terms extremely moderate. If interested, write at once for particulars. Inspection invited. No. 41-A.

BEAUTIFUL little Louis XVI drawing-room set, antique, consisting of one sofa and two arm chairs, gilt carved and covered in rich brocade. \$150. No. 52-A.

PAIR very handsome Sheffield plated candelabra. Have just been replaced by Tiffany. \$75. No. 51-A.

WANTED—Oriental rugs, large size, library chairs, bookcase and table china, bric-a-brac and pictures. No. 6-B.

VERY handsome mirror, 6x4 feet, carved wood frame. Price \$100. No. 50-A.

HANDSOME old rosewood set; bed, half canopy top; dresser and glass. Used only in our family. Price \$500. No. 35-A.

Professional Services

EDUCATED and competent young woman wishes position as managing housekeeper and social secretary. Highest references. No. 10-C.

COLLEGE woman will receive in beautiful suburban home, New York City, six young ladies. Social advantages. Chaperonage, studies, music and art arranged if desired. No. 14-C.

GRADUATED registered nurse desires permanent position caring for one or more children. References are both professional and social. No. 8-C.

WANTED—By a college woman, who is also a graduate of a Canadian hospital, a position as social secretary or companion. References exchanged. No. 13-C.

LADY, with nine years' residence and travel abroad will chaperon small party for winter tour of five months; sailing October 4th. Address Miss White, 75 St. Paul Street, Brookline, Mass.

CULTURED lady wants a position as companion in a family living or traveling abroad. Has a cheerful disposition, is a good sailor, and experienced traveler. References exchanged. No. 11-C.

Real Estate

FOR RENT—For a period of several months, at Albuquerque, New Mexico, renowned for its climate, an artistic, completely furnished house of eight spacious rooms. Four master chambers, steam heated. Large sleeping verandas. Spacious, well shaded grounds, stables, etc. Photographs and descriptions on application. This well-appointed place is very desirable for those seeking health. No. 2-D.

FOR RENT—For winter season, at Camden, South Carolina, a Colonial house completely furnished in old mahogany. Nine bedrooms; three baths; furnace and open fires. Stabling for five horses. No. 3-D.

Miscellaneous

COLLECTOR will dispose of all or part of fine collection of genuine antique patch-boxes of Battersea enamel. Single specimens from \$8 up. No. 40-A.

SCOTTISH terriers. The most fashionable dog of the day, unexcelled as pets for children. A few puppies for sale cheap, from the best imported championship stock. No. 37-A.

How to Answer These Advertisements.

1—Place your reply and a copy of the advertisement you are answering in a stamped envelope. Write in the corner of this envelope the number and date of the advertisement (e. g., 57-B, October 1st, 1910). Then fold this envelope and enclose it in an outer envelope addressed to us thus: Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

2—Do not enclose any money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

3—The right is reserved by Vogue to open and decline to forward any reply.

How to Insert Your Own Advertisement.

1—Write each advertisement on a separate piece of paper, and sign it with your full name and address, which is for our information only and will not be published.

2—The rates are as follows: For the first 25 words or less, \$1.00, additional words five cents each. Price when given (as \$4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. Compound words count as two. The correct remittance should accompany every order.

3—As the "S & X" is conducted for the exclusive use of our readers, the advertisements of dealers will not be accepted.

4—The right is reserved to revise or reject any advertisement.

Deposit System.

In order to facilitate the sale of articles advertised we will receive on deposit the purchase money for articles valued at \$5.00 and upwards. This money will be held by us until the sale is concluded, when the money will be forwarded to the advertiser. If the article is not accepted the money will be returned to the depositor as soon as she returns the articles in good order to the advertiser.

1—Deposits should be made by Post Office or Express Money Orders. Cheques on your local bank should be accompanied by ten cents exchange.

2—Acknowledgement of the receipt of the deposit money will be promptly sent to both parties. Authority to part with the money deposited should be sent us by both parties; but if either party fails to send this authority we reserve the right to return the money to the depositor at any time after seven days have elapsed from the date of its receipt by us. Such return must be held to be a full discharge of all responsibility assumed by us in the matter.

3—Express charges, etc., must not be included in the deposit. All goods must be prepaid by the sender.

VELUTINA

The Velvet of Fashion

"**T**HE most popular velvet season in years"—such is the verdict for Fall, both at home and abroad.

FOR your tailor-made suit and street dress you will want velvet that is not only beautiful and lustrous in appearance, but one that drapes in the long clinging lines of a broadcloth.

WITH *Velutina* you can obtain the exclusive modish effects which are so difficult to secure with ordinary velvets.

IT is also excellently adapted to evening gowns and evening wraps of every description.

Velutina comes in 150 colors, and can be had at all good dry-goods stores.



C. F. Munn

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

RATES

One year, (payable in advance).....\$40.00
One year, (payable monthly, subject to 5% cash discount).....\$50.00
Single insertions, (subject to 5% cash discount).....\$2.50
Space Limited to 4 lines—about 25 words. Forms close 3 weeks in advance of date of issue.

Art Goods

JIG-SAW PUZZLES 35c up to \$10.00. English Linette Playing Cards 50c Pkg. Score-Pads—Books on Patience, Bridge, etc. Mail Orders, Whaley's Book Shop, 430 Fifth Ave., N. Y.

At the Sign of the Crown Company Hand work in Copper, Brass and Jewelry. Card Prizes and Gifts. Special attention to Mail Orders. Catalogue. 7 West 42d St., New York.

COATS-OF-ARMS and Book Plates. Arms painted in true colors for framing. Original designs in Book Plates. Penn de Barthe, 929 Chestnut St., Philadelphia.

Boas, Feathers, Etc.

MME. APHE. PICAUT OSTRICH BOAS AND FEATHERS. Repairing, Cleaning and Dyeing. 38 West 34th Street. New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest, "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 25 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

Chiropody

DR. L. DAWSON Chiropodist. Scalp Treatment. 45 West 34th St., N. Y. Room 507. The Monolith Bldg., N. Y. Tel. 5129 Murray Hill. Residence phone 2607 Chelsea. Office Hours 9 to 6.

Dr. E. N. Cogswell Surgeon-Chiropodist. Scientific and Sanitary methods. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort. \$1.00 per bottle by mail. 12 W. 29th St., N. Y.

Cleaners and Dyers

Laces Dyed to Match Gowns. Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. Branches: 3512 B'way & 115 E. 34th St., N. Y.

REES & REES Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236 East 40th Street, New York City.

LEWANDOS America's Greatest Cleaners and Dyers Boston Mass 284 Boylston Street, and 17 Temple Place New York 557 Fifth Avenue Philadelphia 1633 Chestnut Street

LEWANDOS—BRANCHES Washington Albany Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Delivery system Telephone in all shops

Cleaners and Dyers—Cont.

KNICKERBOCKER Cleaning and Dyeing Co., New York, Newport, Paris. Main office & Works, 442 E. 31st St. Branches: Martha Washington Hotel; 627 Mad., 1545 & 2827 B'way.

Paul L. Bryant, 291—5th Ave., N. Y. 20 other stores: Brooklyn, Jersey City, Newark, West End. Telephone connections. Everything dyed or cleaned, including carpets. Ladies' costumes a specialty.

Confections

FAMOUS Salto-Nuts—Italian Chocolates—Oriental Delights. Quite the vogue for Bridge, Receptions and every day. Write now for booklet "V." Hatch, B'way & 30th St., N. Y.

HUYLER'S "Sweethearts" Delicious heart shaped candies packed in heart shape, decorated boxes. Sold by our Sales Agents and at all Huyler's Stores at 30c. each.

Corsets

MME. ZUGSCHWERT Custom Corsets. All Designs. Latest Creations in Lingerie. Republic Building, 209 State Street, Chicago.

MME. S. SCHWARTZ CORSETIERE. 12 West 39th Street, New York. Telephone, 4882 Murray Hill.

MME. BINNER CORSETIERE. is cultivating figures with her famous corsets at 18 East 45th Street, New York.

OLMSTEAD CORSET CO. High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22d St., New York.

BOSTON HYGIENIC CORSETS Front Lace. Moyenne Corsets for new mediaeval effect. Mail orders. Wholesale and retail. 398 Fifth Ave., N. Y.; Washington St., Boston.

WANTED Corsetieres to represent our high grade corsets. Exclusive territory in several large cities. Information at our New York Office. Goodwin, 373 Fifth Ave.

MRS. A. H. WADE, 366 Fifth Ave., New York. Room 615. Telephone 5877 Murray Hill. Mrs. Wade's Corsets are to be had exclusively at this address.

MISS AHERN "The Directoire Corset." TO REDUCE THE FIGURE. To order only. 65 West 48th St., New York. Tel. 1909 Bryant.

LE PAPILLON CORSET CO. Mme Gardner, formerly of 373 Fifth Ave., has assumed management of above concern at 21 W. 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail Orders. 125 W. 56th St., N. Y.

EXCLUSIVE MODELS in custom corsets, bust confiners and lingerie. Pneu Form Co., 322 5th Ave., New York. Telephone 4250 Madison Square.

Dancing

PRIVATE CLASSES for Ladies, gentlemen and children in body-building and hygiene. Louis H. Chalif, Grad. Imp. Ballet School of Russia, 7 West 42d St., New York.

Decorating and Furnishing

Interior Decorating, Designing and House Furnishing. Samples of all materials submitted, no charge for same. Correspondence solicited. Mrs. M. S. Morris, 4 West 40th St., New York

HENRY ROTH HIGH GRADE FURNITURE Upholsterer and Interior Decorator 1089 Park Ave., near 89th St., New York.

FURNISHING HOUSES Specialty buying on commission in New York, London and Paris, antique furniture, also reproductions. M. Dien, 45 West 34th St., N. Y.

John S. Bradstreet & Co. Importers, designers and manufacturers of hand-made furniture, mural decorations, interior fittings, and wrought metal work. Minneapolis, Minn.

Entertainments

Lecturers, Readers, Musicians, etc., for private and club entertainments. The Chamber Recital Co. (Mgns., Christine T. Herrick, Florence E. Bate), 542 Fifth Ave., N. Y. Tel. 1121 Bryant.

European Shopping

COMPETENT BUYER

Residing at Paris all year coming to New York twice yearly. Specialty Trousseaux dresses, antique furniture. M. Dien, 45 W. 34th St., N. Y.

Gowns and Waists

MRS. M. BUSSE Evening, street and strictly tailor made gowns, imported and original designs. Evening gowns a specialty. All orders filled at short notice. 766 Madison Ave., near 66 St.

Miss Manie Guion Thompson 32 E. 58th St., N. Y. Misses' and children's clothes to order. Coats, Hats, Ladies' Shirt Waists, Chiffon Blouses, House Gowns. Imported, original models.

M. COWEN CO. Ladies' Tailor, will be pleased to furnish estimates on any gown or suit illustrated in this publication. 7 West 38th St., New York. Telephone 498 38th.

GEO. ELLIS, Ladies' Tailor for Smart Plain and Fancy Suits from \$40 up. Latest and advanced styles. Materials accepted. Designed. Mail orders solicited. 44 West 36th St., N. Y.

MISSES KELLENS 134 W. 48th St., N. Y. Gowns and Coats for all occasions. Material accepted and designed. Mail orders without fittings. Prices moderate. Tel. 3043 Bryant.

JANE (Incorporated), Originator of the Jumper, costumes for all occasions. Every facility for and personal attention given out of town patrons. 17 W. 30th St., N. Y.

A. LUST, Ladies' Tailor. Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor. 47th St., New York. Telephone 2043 Bryant.

Miss Laffrey—Detroit, Michigan INDIVIDUAL STYLES Artistic Designs. Gowns from \$75.00 up. Bell Phone West 1305. 432 Fourteenth Ave.

TAILOR GOWNS Remodeled to prevailing styles by J. H. Comstock for the past 17 years. Now located at 286 Fifth Ave., N. Y. Tailor suits from \$55. Tel. 158 Mad. Sq.

Jean Michel and Louise Michel Gowns for all Occasions. Exclusive Styles—Perfect Fitting. 11 West 35th St., N. Y. Tel. 5185 Murray Hill.

THE MENDING SHOP. Gowns remodelled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. R. Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison.

MLLE. ELISE Tailor Made Gowns made to your measure. \$35 up. Tub Suits, \$15 up. Also Corsets, Lingerie, Negligees, Millinery, etc. 537 5th Ave., N. Y. Two doors from Delmonico's.

HELLESOE STREIT CO Tailored waists to order in madras, linen, flannel and silk. Original designs. 184 Michigan Avenue, Chicago, Ill.

Mrs. Wilson's Mending Shop Gowns remodeled. Cleaning, pressing, darning and repairing. Hand-made Frocks and Lingerie a specialty. Tel. 4563 Mad. Sq., 25 E. 28 St., N. Y. City.

FASHIONS & FADS—Special Fall feature—Ladies afternoon and evening gowns. Dresses for Misses and small women. 8 West 32nd St., N. Y. Tel. 1929 Madison.

HELEN L. DWYER, 1 West 34th St. Gowns for all occasions. Imported or original designs, perfect fitting. Also millinery—artistic styles. Mail orders a specialty; prices moderate.

THE FRENCH SHOP, 5522 Euclid Ave., Cleveland, Ohio, is making a specialty of model gowns for Fall wear. \$45 to \$60. Original models for the trade.

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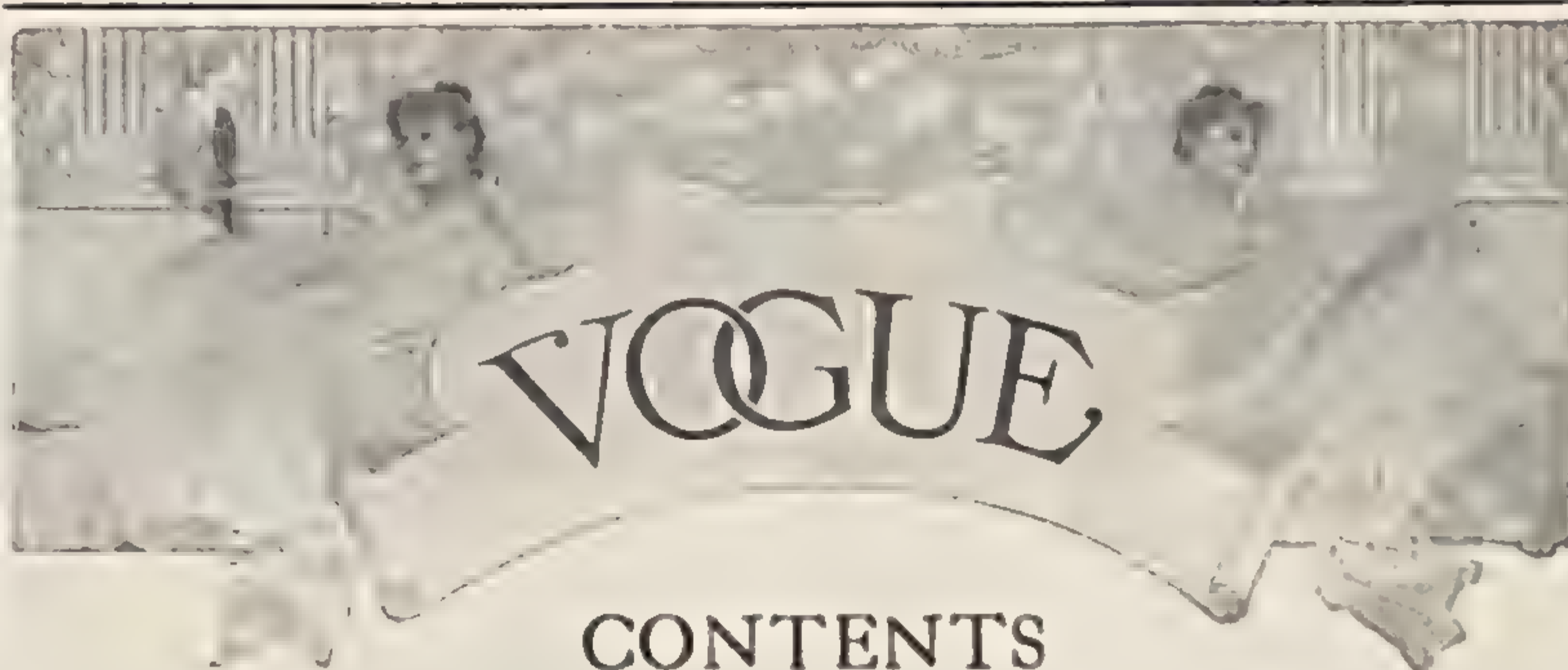
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Photo by Laurie Chances

MISS DINAH TENNANT

*The second daughter of Mr. and Mrs. Francis Tennant, of Portland Place, London,
now in South Africa with Viscountess Gladstone.*

VOGUE

The PARIS LAUNCHING of the AUTUMN MODES

IN a gown only slightly modernized as to a few details, a pretty mannikin I saw at Martial et Armands reminded me irresistibly of a portrait of the Empress Josephine, as she walked into the reception room clad in a scant, short-skirted gown of that period. Of brilliant green net, it was striped with two-inch-wide black velvet ribbon; the tiniest of net sleeves were edged with black fur and black velvet belted high the dainty figure. In perfect harmony with her toilette her hair, laid over her temples in short, flat curls, gathered into a waterfall of thicker curls at the back. A wide band of tarnished gold galoon passed across the back of her head, twisted into large plaques, quite covering the ears, and dangled Byzantine ornaments. How it suited her piquant profile with its tilted chin and reddened lips!

One of the sketches shows the same pretty model, wearing a gown of bright cerise net embroidered in Egyptian lotus designs and hung over silver cloth; the narrow belt with its triple loops and lace-knotted bow is of cerise ribbon. From the corners of the slightly lengthened back drag heavy tassels of cerise silk and silver thread.

VELVET SCARF WITH SATIN GOWN

Returning again to the salon after being decked anew, she wore a novel evening scarf that shaped a Capuchin hood; of soft, black velvet, long and wide, it was lined with Saxe blue mousseline de soie and hemmed at either end with black fur; dull gold galoon trimmed one inside edge; it gleamed enchantingly as it lay lightly on the dark head. This hooded scarf topped the gown shown in the sketch on page 12.

Venice lace trims the white satin sheath veiled with black marquisette; the big spreading bow that trims the front of the corsage is veiled also; the narrow belt is of black velvet, and black velvet forms the whole back and the lower part of the skirt, points over upon the bodice in the back, and the skirt in front. A decoration of tiny buttons, satin loops and soutache braid is carried out on the skirt, corsage and sleeves. Above tiny undercuffs of Venice lace turn wide cuffs of white mousseline, edged with black mousseline.

THE CUIRASS AND THE SLEEVE

In new gowns a moyenage cuirass effect is achieved by a long, straight, sleeveless body part of brocaded silk, velvet or embroidered net; a cord ceinture loosely winds the waist, and the long sleeves, pointing over the hands, are of the plain material of the skirt. Dating from this period is an adorable Bechoff-David gown of prunelle velvet and cerise net, laid over violet silk—a strange but effective mingling of colors. And how amusing the high lace choker that veils her chin! Iridescent bead embroidery and silk braid embroidery in dull bronze tones, tops the long velvet cuffs. (See illustration.) Sleeves similar in form to those on this gown I saw carried out in other materials; sometimes with shortened cuffs.

SMART CHOKERS

At this house, on another gown, I saw a novel lace choker that pointed above the ears quite covering them, meeting the falling hair. Several designers I find have fallen under the influence of this interesting period of gowning. At the Maison Worth they show high, moyenage chokers of black velvet edged with fur. How adorably they frame the face, the chin and ear-tips sunk deep in the fur.

Smart Gownmakers Show a Curious Melange of Models Culled from Many Periods—Moyenage Fashions Again Exploited—A New Model That Oddly Reveals the Feet Making Shoes a More Than Ever Important Detail.

THE NEW SEPARATE TRAIN

And here, made from the splendid silks and velvets I saw a few weeks ago spread on the counters of the manufacturers' agents, are evening toilettes of dazzling beauty. A long, narrow breadth of rich material shapes a slender train, quite separate from a lace underdress; it is lifted from the floor by a long ribbon loop slung over the arm, after the fashion of a quarter of a century or more ago. And I saw little basque bodices, and wide, picturesque lace fichus edged with fur; and short-waisted surplice corsages, and, everywhere, short, loose, chemise sleeves, deep-bordered with fur—strange on the filmy fabric. And fancy, in the new rage for softened effects, veiling delicate furs, like ermine and chinchilla, with mousseline de soie! Even the richest lace is covered with a transparency in accordance with this furor.

PICTURESQUE SHORT GARMENTS

At the Maison Worth I coveted a novel, chic, little cape of seal fur; at the back it

rounded to the waist line; in front it opened and turned back into handsomely trimmed revers; a strip of sable fur ending in heads and tails finished the neck. There is a great variety in short garments.

Some are of the cape order and others like basques. Especially desirable is a short coat of black velvet. Straight, seamless, and short across the back, on the sides it descends in sharp points to the hips; half long the coat sleeves turn up into wide cuffs. There are combinations indescribable.

ECCENTRIC COMBINATIONS

Over a lace skirt hang many narrow velvet panels edged with jet, and finished with jet tassels. Sashes have one narrow breadth of silk ending with a long tail of fur; belts are formed of festoons of cord, held by round and oval plaques. An evening gown is made entirely of drapings of straight breadths, showing all the selvages; not a seam appears in the whole gown arranged thus over a lace sheath.

THE LINE IMPERATIVE

More than ever is attention given to the line—always the line. In new gowns, now being displayed, all trimming is perpendicular—all designed to give the lengthened silhouette. However short and scant the skirt, it must have an appearance of length.

Naturally with skirts of walking gowns—and of afternoon gowns as well—the shoes are of great importance. The heels are high; the upper part is of colored cloth matching the costume and stockings; the vamp is of varnished leather, and buckle or bow is in the highest degree decorative.

MARTIAL ET ARMAND'S NOVEL MODEL

The importance of shoes is well illustrated in one of the drawings that illustrates the Martial et Armand gown described in my last letter and which I was unable then to have reproduced for you. Of white cloth, it is trimmed with gray fur; crossing bands of gray ribbon connect the cloth side breadths across the back breadth of gray mousseline de soie. The gray fur trims the corsage, and white mousseline de soie veils the heavy Bruges lace of the deep square collar and cuffs. The same cut-out effect is in front, showing the whole foot to the ankle.

TAILOR MADE

With the scant Directoire effect is a Martial et Armand tailored costume of coarsest, loosely-woven wool; skirt and close, hip-long coat are trimmed with woolen embroidery. A two-inch wide leather belt has an edge of woolen cord that twists and hangs at one side in long cordelieres. Tailored costumes of these coarse wools are immensely chic. Big ball buttons trim them, and generally fur. There is no end to the variety of buttons employed as decorations on tailored gowns. Large and small, and of every material, they are used at the present moment in great quantities.

TUNICS AND PLAITS

Among the pretty things in this medley of new and old is the little Greek or Roman lace tunic. Made simply of two short lengths, hip deep, shaped low in the neck and sleeveless, it is caught together on the shoulders and lightly belted. Worn with a short, scant skirt of black satin or velvet it is fascinating.

Every house shows one or two models of gowns with plaited skirts, but in every case the plaits are flatly pressed and fastened close. The prettiest examples I saw at the Maison



A recent creation of Bechoff-David, the novel feature of which is the extremely high collar which covers the tip of the chin



A fetching model of bright embroidered cerise net, hung over silver cloth. The belt and tassels continue the blending of cerise and silver

Worth suggest the *moyenage* in their deep, close-fitting, hip yokes to which the plaits are attached in such a manner that a perfectly flat outline is preserved. The tops of these skirts mount a bit above the waist line and are ornamented there to simulate a belt with silk or velvet-covered cords curving and twisting fantastically, or plain loops of cord drop from flat ornaments; an effect much prettier and more graceful than when the top edge is left plain.

AN EFFECTIVE COMBINATION

White and black is a mixture so effective and so generally becoming that one never wearies of it. A rosy blonde beauty wore at a hotel dinner recently a charming, softly trailing gown of black velvet, soft as softest satin, under a shawl-like drapery of white Chantilly lace. Long in front, pointing to the hem of the velvet skirt, the lace was pulled up onto the corsage to shape a second point; then dragged to the back it lapped at one side, just below the waist, and fastened under a flat, velvet rosette dropping long ends to the floor. Cut extremely low and round, the velvet corsage framed an unlined guimpe of flesh-colored mousseline de soie. A line of small jet lozenges bordered the collarless neck and edged the tight, short sleeves under shorter, wider sleeves of the velvet. Gracefully draped over her shoulders she wore a long scarf of black marquisette striped with

ermine and lined with white, and her immense hat of black beaver, dropping nearly to her shoulder at the right side, turning smartly up at the left, showed its facing of white corded silk. It spouted a fountain of white willow feathers, the fronds floating in the air with every movement. Thrust in the top of her girdle a star-shaped flower of flaming red caught and held the eye.

PENDANT WATCHES

New watches hang as a pendant from slender neck chains just long enough to permit the face to be consulted by its wearer. Distinctly ornamental in all cases, they are sometimes flat and thin, richly carved and encrusted and rimmed with diamonds; again in ball shape they are dotted thickly with colored stones, the tiny face nearly hidden by the number of them.

MADAM F.

G L I M P S E S

THAT—

Eighteenth century French portraits gave a brisk vogue to the wearing of black velvet necklets. From time to time they have been welcomed back into fashion, as is being done to-day. Instead of the pretty little velvet bow of the past, or a fancy brooch of olden days, the latest ones fasten with jet clasps of great beauty, and have in front a middle jet ornament from which hangs a jet pendant. Altogether they are becoming and are far more comfortable to wear than the jet dog collar.



Gown of white cloth, trimmed with gray fur and ribbon, which shows the short effect back and front, revealing the shoes



Black and white, well combined, is always effective; this model is one of the new creations in white satin veiled with black marquisette

The latter is also much worn, in this unique jet revival, in which every gold ornament has been repeated.

It—

Is surprising to see what enormous round pearls, white or black, are set singly in finger rings. The sides of these rings glisten with fine diamonds brilliantly. In the same exaggerated fashion jewelry of the costliest sort has risen out of the old moderation entirely. Bar-pins now measure five and six inches in length and are set with large stones, and diamond discs are worn the size of a silver dollar and larger. A diamond necklace is no longer the long worshipped row of solitaires, but it combines three or more diamond strings covering the neck. Diamonds have also been set into every fine gold link of the latest gold purses—a dazzling blaze resulting. It is considered in Europe that exclusive good taste now demands the carriage of very small gold purses only. The large ones are tabooed by smart women.

THAT—

Ribbon chains of black double-faced satin or moiré, one-quarter to one-half inch in width, are more beautifully ornamented with slides wrought in gold, steel or so-called diamonds than ever before. The same character of ornaments set with real jewels and of gold workmanship finds an equally large number of purchasers, so popular has the fashion become.

A S S E E N b y H I M

Country Life Becoming More Complex—
Long Island to See Many Autumn Affairs—
Tuxedo Ever Interesting as the Club Colony
—Varied Winter Diversions in Store

As the autumn progresses, country life becomes socially more and more complex, and gayeties pile on gayeties, somewhat as did—if one could express the sentiments of more than a score of anxious hostesses—in classic days, the clouds on Ilion.

Gradually, in America, we are grasping the true meaning of the life of a country squire on vast estates or even on limited domain. There were dark ages—those succeeding the Civil War—when the kindly and lavish, if somewhat crude, hospitality of a century previous, was cast off for the artificial and unhealthy existence in hot, crowded hotels. Perhaps the waters were beneficial, but, before the days of racing, what could have been the attractions of Saratoga or other spas? Newport was a quiet, dignified resort, where there were literary and artistic people and old-time aristocrats and when cottages were cottages. I read only the other day, in a print of forty years ago, a description of the Astor villa at Newport as being an abode of much magnificence. It is quite a modest place to-day compared with the huge marble and stone edifices, more like hotels than palaces or even chateaux.

And they are lived in but for a day—long before the Horse Show, in September, there was a general stampede, and that function was not nearly as brilliant as some held in former years.

SULTRY SEPTEMBER HOLDS US IN OUR COUNTRY HOUSES.

The first week in September, muggy and hot, found us nearly all on our estates in Hudson country, on Long Island and the Sound, though a few went to the Hot Springs of Virginia and yet others to the Berkshires. We have much to offer in the autumn and our houses were filled with guests. In England, there is a most fashionable section called the "Dukeries"—from the number of splendid estates owned by these great personages—where entertaining is on a princely scale. We are also beginning to have "Dukeries" of our own. Old families are reviving the glories of ancestral acres and around these centers are clustering the newer set, with unlimited wealth at their command and with daughters and sons to marry—delightful young people and most welcome.

AMERICAN COUNTRY LIFE CANNOT BE FEUDAL.

Other neighborhoods are more or less on the millionaire order and the houses are enormous affairs, a little showy perhaps, but some of them quite on the model of the English and French estates. We have never taken kindly to the semi-barbaric Teuton country life, but then we have never been able to surround ourselves with an army of retainers.

There was something like it in the days of the South before the war, when slavery existed: some of the seats on the Hudson were maintained with like state, even where there were no slaves. But negro servants are demodé in the North now, and also in the

South, when others can be obtained, as the old race is dying out and the new is by no means an improvement upon its ancestors. It is again the story of over-education. The negroes to-day have political, literary and commercial aspirations. Mr. Booker T. Washington was quite eloquent this summer, speaking at Bar Harbor on this question, and I have no doubt but that he is doing a great work and has the substantial support of a great many good people, but I was alluding to this question only in its bearing on the supply of domestic help.

LONG ISLAND THE SCENE OF MANY AMUSEMENTS

Long Island has a multitude of interests. In the first place, there is the Meadowbrook Hunt with Maxwell Stevenson. Mrs. Ladenburg has come on from Newport and Mrs. Duncan, who as Miss Kernochan was celebrated as a cross-country rider, will follow the hounds this year. Mr. and Mrs. Phipps have the Countess of Granard to entertain in their new home. Then there are the English polo players, all of them men well known in London society, and quite a parti in the person of Lord Rocksavage.

TUXEDO CONTINUES THE CLUB COLONY

Tuxedo remains the club colony per se; especially so since it is now within reach of town, more than ever, with good trains and an excellent road for motors. Tuxedo always suggests debutantes, as the first ball of the year is given there and the cottagers usually have a full supply of pretty daughters, and besides this paramount attraction there are the sports and various events of that kind, as well as the dinners and dances at the club, to make the place wonderfully attractive to bachelors. Miss Ethel Borden Harriman, Mrs. Borden Harriman's young daughter, bids fair not only to rival but to surpass the records of Mrs. Ladenburg and Mrs. Duncan as a bold and dashing horsewoman. Miss Harriman's mother was Miss Florence Jaffray Hurst. The Harrimans once had a most enjoyable country place at Scarsdale, and Mrs. Borden—I dislike very much to use diminutives and familiar namings—was always one of the best riders in the hunting set, in times before that part of Westchester was invaded by trolley lines, villa plots and all the other modern evidences of progress which properly come in their train.



Miss Elizabeth Sands, one of a few who made their bow at Newport last summer



Mrs. J. Aloysius Clark, who has been spending a part of the autumn season at Tuxedo



Miss Roberta Willard, another of the Newport debutantes, is expected in town this winter

Photographs by
Campbell Studios

You could hardly ride to hounds in that section of the country now, and the little set which used to meet at White Plains and Portchester and Rye is scattered far and wide. It begins to make him feel old now that the time is approaching for Miss Ethel to make her debut. She is, however, too young to come out for another season or two, one would think.

A delightful young matron one sees frequently at Tuxedo is Mrs. J. Aloysius Clark, who was Miss Evelyn Bigelow, a daughter of Mr. and Mrs. Poultney Bigelow. Her mother was Miss Jaffray, who, by the way, has written several clever stories, and her grandfather is the venerable Hon. John Bigelow, former Minister to France. Mr. Bigelow, who is over ninety, lives with his daughter, Miss Bigelow, in Gramercy Park. He is mentally and physically most vigorous and his recently published memoirs was the book of the year. Mrs. Clark's husband is from Boston and is not related in any way to the Montana Clarks.

SOME PROSPECTIVE DÉBUTANTES

Among the possible debutantes of the winter, however, will be Miss Roberta Willard, who made quite a sensation this summer at Newport, for the Willards will come to New York this winter. Miss Willard was a Newport debutante and there were very few of them this year. Another young girl who made her bow at Newport was Miss Betty Sands, the third daughter of Mrs. Frederick P. Sands and the sister of Mrs. Lorillard Spencer, Jr. Miss Sands is a niece of Commodore Simpson, the naval attaché in our Embassy to the Court of St. James. She will, after the New York season, go abroad and be presented at the new Court.

LOOKING AHEAD—PROMISES OF GAY WINTER

After White Plains and Mineola will come the Vanderbilt Cup and this will be closely followed by the Aviation Meet at Belmont Park. In the meantime, there will be another Fish wedding at Garrisons and bench shows and golf meetings galore, besides many other festivities. We need only the shooting to be quite British, but even that institution seems now to have fallen into a little disfavor. Many of the places in Scotland have been "to let" and rich Americans have not been as plentiful this year as in other seasons. England is a bit alarmed at the attitude of Germany and politics is in a ferment on the Continent, so that a rapid return to America, or at least a visit to this land, is not an undesirable move. The promise of the winter is excellent. It is almost impossible to get an orchestra stall or box at the Metropolitan and the Grand Tier is again becoming the vogue.

FORECASTING ALWAYS DIFFICULT

It is anything but an easy matter, however, at this time to make a guess at all accurate at what will be the future of the winter. There are no indications that we are to have any decided novelty, yet I doubt exceedingly the continuance of the simplicity fad of last year. We have many new accessions to society, and these people are ambitious: they want to entertain and quite royally, too. It is not so much in extreme display of a garish kind that dazzles with its tinsel, but rather in the general effect where they will rival each other.

There will always be some shade of originality to give to at least a few of these a greater share of success than to others.

MR. PULITZER'S "SOCIETY ON PARADE"

And speaking of display, I have just been reading Ralph Pulitzer's "Society on Parade," and have also seen several reviews of the book in the different magazines. It is rather amusing to note the gingerly way in which the

creature comforts. On the other hand, there is a veritable army of *poseurs*, and now, with the increasing penchant for fads like occultism and woman's suffrage, we are forced at times to pass dreary evenings.

However, these things have all their compensations, and although I read so much of the contrasts between the state of society abroad and here, I really find but little except what is gleaned from Mr.

Pulitzer's definition of society in Europe and in this country: "In European nations 'society' is the formal intercourse between members of the upper class—the aristocracy. With these aristocracies, society is an intermittent condition created by the temporary meetings of persons of permanent rank—persons who possess their rank before their association made society, and retain it after their separation for the time being ends society."

"European society consists of a deep mill pond of assured position, with a froth of probationary parvenus; New York society consists of a whirlpool of tentative novices with a sediment of permanent members."

Mr. Pulitzer goes on to say that should European society retire for a year, it could come back from its hiding and occupy precisely the same position; but that this would be much more than doubtful in the case of American society.

We take all this for granted, but I find—in the actual enjoyment of society—no less of boredom in being obliged to talk to a stupid duchess or a silly viscount, than in enduring the platitudes of the wife of the average millionaire or the confessions of a gentleman who knows nothing beyond the stock ticker and the garage.

There is only one difference: European society is real and American society is imitation. I am speaking only as to the claims of each to be considered the best representative class by virtue of prestige of birth and age.

GREATER OPPORTUNITIES FOR VARIETY IN MONARCHIAL SOCIETY

There is more variety to society in a monarchy because the Court plays such an important rôle and is, by a species of recognized divine authority, set above us. Here, there is no head and when position and millions are attained—and they go more or less hand in hand—we are after all only equal to others who have the same possessions—and hence the eventual despair of monotonous equality.

I always draw upon my devoted head the anathemas of certain elderly people—many of them worthy but decayed gentry—who cry aloud that by such sentiments I am ignoring the "society" consisting chiefly of people who had money and position a century ago. Where is it? And what is a century or more? European families in the true nobility can, in many instances, go back a thousand years, while there are mighty few of us over here, be we Knickerbockers or Puritans, who can claim a direct line of gentry as our ancestors for over two hundred years. We may make out our claim to be cousins—and probably we are—of some old English, French or Continental family, but this is begging the question.

In the social history of New York, the original Dutch settlers were good middle class people—nothing more—and you have only to read history and Washington Irving and Mrs.

(Continued on page 68)



Photo by Campbell Studios

Miss Ethel Borden Harriman, the young daughter of Mrs. J. Borden Harriman

daily rivals of the *World* criticise the book. I believe it is a silly rule in newspaper offices in this city never to mention the name of another daily for fear of giving it some free advertising. This is a relic of the dark ages of New York journalism. It is a fetish in the editorial office as potent as another of some years back—when it was considered absolutely necessary to interview Chauncey Depew, Marshall P. Wilder and Chuck Connors on all questions in which humor was supposed to play any part. But, on the other hand, Mr. Pulitzer's marriage and position carry with these critics considerable weight.

THOUGH HARSH, THE CHARGES ARE PARTIALLY TRUE

The book is more than gently satirical. It is rather biting in its wit and its comments on society, but it is, in many respects, not exactly truthful. There are certain people who do live like automotons, and of these the picture is a correct one; but I rather think that their number is extremely limited. I find of late years such a difference, and, although we do still encounter in myriads the men who talk of nothing but stocks and consume whisky and soda, and the women who can only discuss their neighbors and bridge, with an occasional invasion into the realms of aches and pains and the delinquencies of servants, we are wont, more or less, to tolerate them because in the wake of their company we are apt to find that which administers to our

T h e
B R O T H E R H O O D
I D E A L L I M I T E D

"BLEST be the tie of relationship which binds all the nations of the earth into one great brotherhood," sing the latter day priest, the enlightened publicist and the educator, their favorite theme for exhortation being the responsibilities entailed by this view of the oneness of the human family. It is significant, however, that almost invariably it is the well-to-do individual and the wealthy corporation that are urged to acknowledge, through conduct, the claims of those of humbler station or inferior race, or that are censured for failure so to do, the poor man being largely relieved of any obligation in the matter. A recent case in point is furnished by an upright municipal official who is striving to force tradesmen to be honest, and whose activities have unearthed most unethical practices among peddlers and small grocery men. Said the official, "I say to you that the dishonesty of these small traders is as nothing compared to the dishonesty of corporations." Could a statement be more unfair and misleading? A swindler is a swindler whether his transactions involve one dollar or one million dollars, and the petty trade thieves are fully as blameworthy as the most grasping and unscrupulous of trust officials, the intentions of the swindling street peddler being quite as vile as those of the most unprincipled of his fellow extortioners in the large corporations—each to the extent of his ability and his opportunity defrauds and oppresses his fellow man. And in both cases those who suffer most acutely from these forms of extortion are the poor, who are thus compelled to put up with a scantier measure—than is sufficient—of the bare necessities of life. The widow's mite is but a sorry parable if it cannot be applied in both directions.

Attempts at making the guilt of the wealthier classes appear more heinous than that of the poor are not only unjust, but they tend to breed in the public an indifference to the shortcomings of all classes except those that the self-seeking alarmist, as well as the genuine reformer, have been denouncing in newspapers, in magazines and from pulpits and platforms for the last few years. The rich man and woman are told with tiresome iteration that in the light of the modern brotherhood ideal they do not really own their holdings: that the relation is that of stewardship, their bounden duty being to share their abundance with the less fortunately placed, besides which personal service is often enjoined, as well. The criminal, the defective, the ignorant and the poor, it is proclaimed, are the brothers of the rich who should judge their shortcomings with a large

admixture of charity. Apparently this is not an attitude of mind and a rule of conduct that are expected to work both ways, as the giving out phase of brotherhood obligations is not demanded of the poor. On the contrary, the attitude encouraged in the poor toward the wealthy classes is one of uncompromising hostility, their judgment of their social superiors being marked by a bitterness that knows no charity. In behalf of the poor it is claimed that much of their unethical behavior is chargeable to the trying conditions of their existence, and the brotherhood spirit is invoked to save them from condemnation even when their acts deserve it, but no such kindly consideration is encouraged in regard to the rich. Where is the leader, that has the ear of the public, who draws attention to the very great temptations that beset the capable and the successful and urges these upon the attention of reformers, in palliation of unlovely characteristics and practices? Why should the rich man be exempted from the benefit of the brotherly love that refuses to condemn utterly? It is the fashion to refer to the great opportunities wealth offers and to include only those that are advantageous, so that if the rich man goes astray he is represented as doing so because of innate wickedness—and not at all as being largely the victim of environment.

A holy man of old, keener of vision than the ethical leaders and reformers of this age, prayed that neither poverty nor riches be his portion, realizing as he did that both conditions have perils for the soul that would be saved. Oh! for a modern prophet who would preach the doctrine of a comprehensive brotherhood, teaching the poor and the unsuccessful that the true brotherhood ideal means their giving out love as well as receiving it, that their duty is to be a brother even to the so-called malefactors of wealth. The poor are themselves not so ethically stainless that they can afford to continue in their pose of "Holier-than-thou" toward wealth. On the contrary, not only are the daily walk and conversations of the poor on a low plane, ethically, but the majority from this class when they achieve financial independence, fall easily into the practices, good and bad, of the berated rich class, thus proving anew that all the world is kin.

Is it not about time to call a halt in the promulgation of this limited brotherhood doctrine, which leaves out of its benefactions the ambitious and resourceful who have achieved? Love Ye One Another, is the Master's command. There is not a hint of class discrimination.



Francis model of Saxe blue and black velvet striped silk. Bands of black satin at the back divide and widen to form the band around the skirt in front. The lapels, cuffs and buttons are also of the satin



Smart costume of dark blue serge embroidered in loose chain stitching. Collar of white and black satin. A fan-shaped, plaited panel separated from the skirt, hangs down the back. Buttons of embroidered serge trim the skirt and coat. Model by Dreccoll



Effective wrap designed by Weeks, of Egyptian red silk-wool cloth and black velvet, ornamented with wide bands richly embroidered in old gold, red and blue. The collar and cuffs are of bear fur

One of Jeanne Halle's charming gowns developed in black velveteen with an underdress of black and white striped velveteen. The collar is of white Venetian lace

THREE NOVEL AFTERNOON
TOILETTES AND AN ELABOR-
ATELY EMBROIDERED WRAP
DESIGNED BY FOUR OF THE
FAMOUS FRENCH MODISTES



Photo by Alman

THE YOUNGER GENERATION OF NEW-PORT AT MISS WEAVER'S DANCING CLASS

Beginning at the upper row, from left to right, the children are Miss Julia Ward, Miss Barbara Norman, Master William Vanderbilt, Miss Katherine Ward, Master Kenneth Safe, Miss Maria Brooke, Miss Mary Ward, Miss Eleanor O'Leary, Miss Marion de Rham, Miss Annie Burr Auchincloss, Master Nicholas MacBurney, Miss Natica Nast, Master Coudert Nast, Miss Charlotte Cabell, Miss Helen Thompson, Miss Fish Widener, Miss Cathleen Vanderbilt, Miss Rita Dolan, Miss Elizabeth Hitt, Miss Beatrice Brennig and Miss Alice Smith.



Miss Berwind and Mrs. E. J. Berwind

Julian Morris's "Lacomte,"



Mrs. Berwind, Mr. King and Mr. Hoffman
in the open jumping class



Judging harness

horses in pairs



Miss Eugenie Ladenburg riding "Uruguay" in
the Ladies' Saddle Horse class

THE NEWPORT HORSE SHOW, SCENE OF TRI-
UMPH OF MR. GEORGE WATSON'S AND MR.
A. G. VANDERBILT'S STABLES. A SO-
CIETY EVENT OF GREAT INTEREST



Miss Eleanor Sears and Mr.
James M. Waterbury, Jr.



Mr. Harry Lehr, an absorbed
spectator



Mr. Vanderbilt's "Lord Polonius," a blue ribbon winner



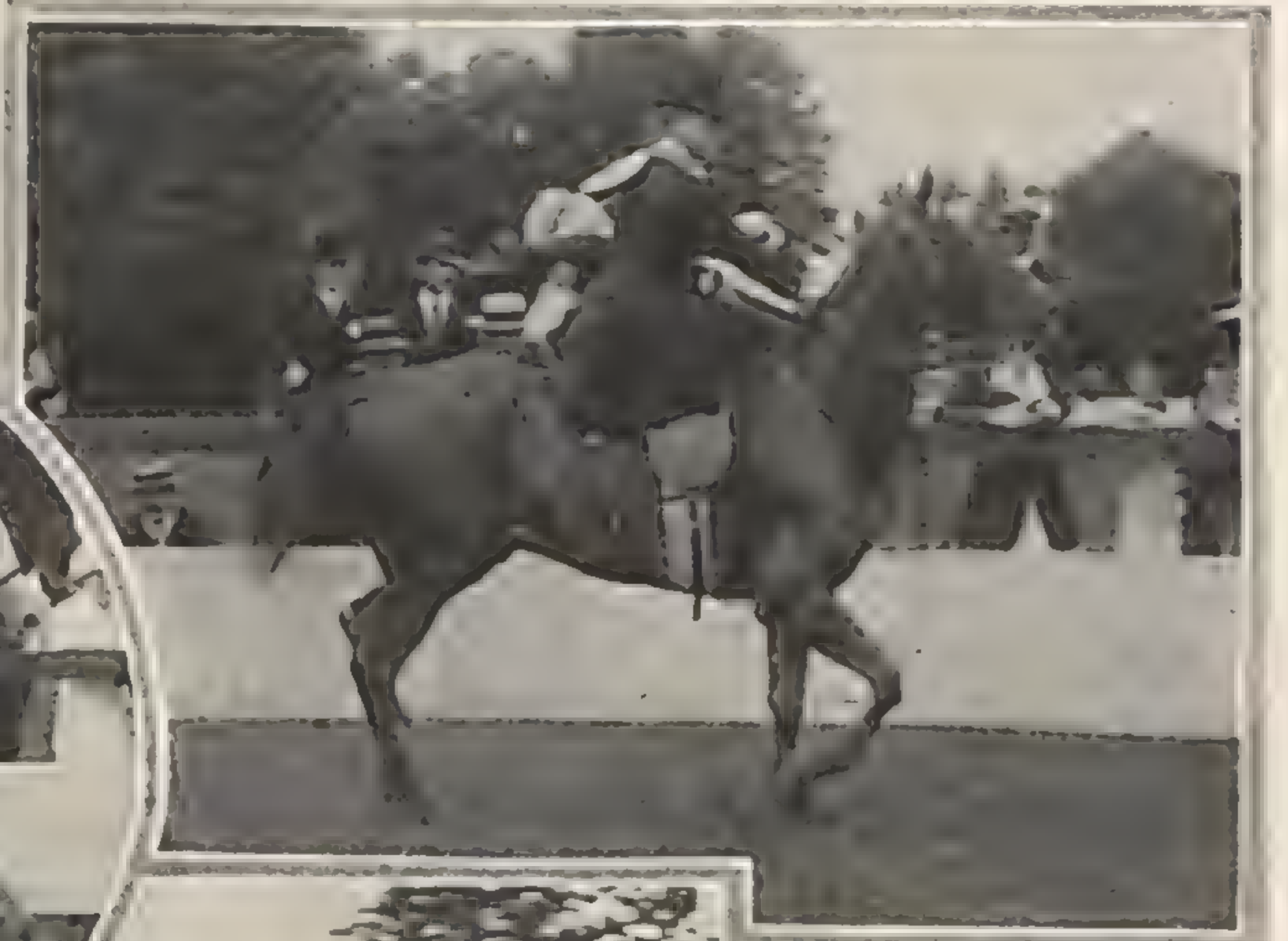
Mr. Watson's "Leader of Fashion" and "Lady of Fashion" in tandem



Blenheim Farm's "Algo-ma" victorious in the open jumps.



Miss Andrews on "Mimic" in a novice class



Mrs. Adolf Ladenburg riding "Kitty Carson" in the Seafoam Novice Class



Senator G. P. Wetmore



Alfred Vanderbilt's "Duke," driven by Belle Beach, winning a blue ribbon



Mr. Lawrence Gillespie

THE SECOND DAY OF THE MEETING WITNESSED SOME EXCELLENT JUMPING UNDER MOST TRYING CONDITIONS. THE BLUE AND CHAMPIONSHIP WON BY BELLE BEACH AMID CHEERS



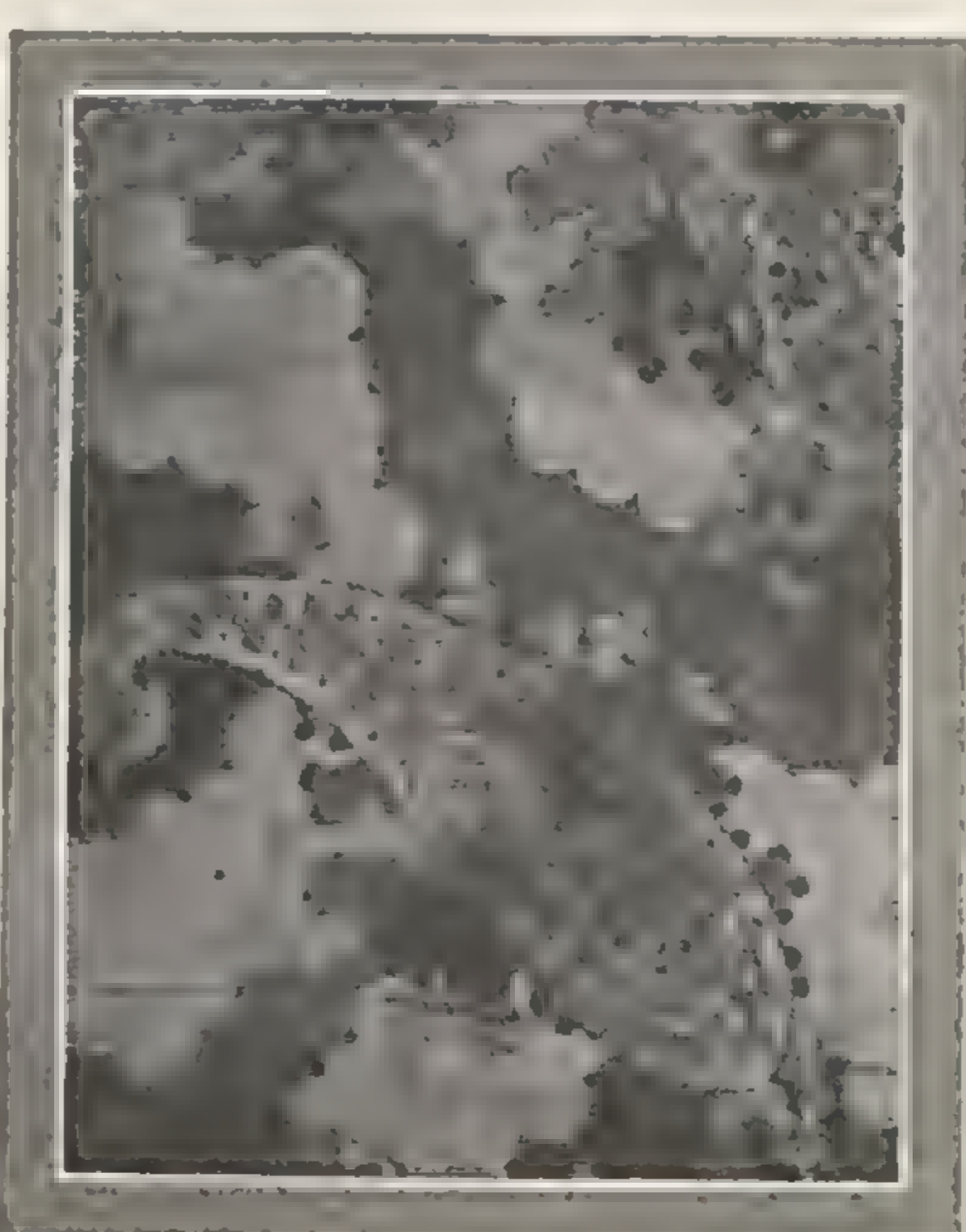
SMART EFFECTS IN CHEVIOT, SERGE AND CHIFFON
FROM SAKS

The SMART NOVELTIES of the AUTUMN and WINTER

Veiled Effects Continue Good Style and Many New Combinations Are Found Among the Attractive Gownings of the Season—In Opposition to These Diaphanous Materials Are the Striped Velveteens and Ribbed Corduroys



Cerise crêpe veiled with black coin-spotted grenadine



Persian print foulard overlaid with plain brown grenadine



Black and white striped taffeta covered with printed white chiffon

THE day has passed when we have to search about to match a foundation to a covering. The veiling of one material with another has woven matching fabrics the one for the other, so that now there is a perfection of harmony between the two. Nor did he overlook the practical considerations, but has made up his latest patterns in an inexpensive foulard instead of taffeta and satin, for, since a gown is to be veiled, it is an unnecessary expenditure to mount the upper material over a costly satin or taffeta when the same effect can be gained with a moderate-priced lining. Hence we have lovely transparent effects for small outlay. One such, which is illustrated on this page, is a Persian print foulard in brown and blue combinations to be overlaid with a plain brown grenadine, the same pattern being shown in blue tones for a blue covering. The foulard is 23 inches wide and costs \$1 a yard, while the grenadine measures 40 inches and sells for \$1.50.

ency than heretofore, making them more drapable and pliable than what we have been accustomed to under this name. Velutina cord is the corduroy which above all others has accomplished the suppleness demanded by present styles either in tailor suits or the long, graceful carriage gown. It is combined again and again in new models with thinner materials, such as marquisettes and chiffons, and promises to be the smartest possible choice for

winter costumes. Its weave is a wide wale, and it is to be had in all colors at \$1.50 the yard and a 22-inch width. Corduroy in a triple stripe at \$2.50 a yard is here illustrated, the color being a dark, rich shade of catawaba. It is procurable in all other tones as well. An excellent fabric, also a novelty, is the embroidered stripe velutina. This comes in either black or navy with a white stripe and sells for \$2 in a 27-inch width.

Black corduroys can be recommended with greater warmth this season than before, since they are now made with such care that both color and pile are fast. For this quality \$3.50 is asked. The prestige of stripes is strongly emphasized in velveteens which come in a hair-lined stripe, white on color, at \$2.25 in a 26-inch width. The stripes may be had in three sizes, ranging from a half-inch to an inch in breadth. Illustrated on this page.

TRIMMINGS

SOMETHING suggesting the beads, bugles and paillettes of the past season, but different from them, has made its appearance in an embroidery designed for the trimming of ball gowns and evening toilets generally. The novelty is a satin bead of opaque but high lustre, entirely without glare or glitter. It is to be had in all kinds of trimmings to match gowns and is particularly pretty in the black and white example illustrated on page 22, which gives a snowflake effect on the black net background. A nine-inch banding of it sells for \$5 a yard.

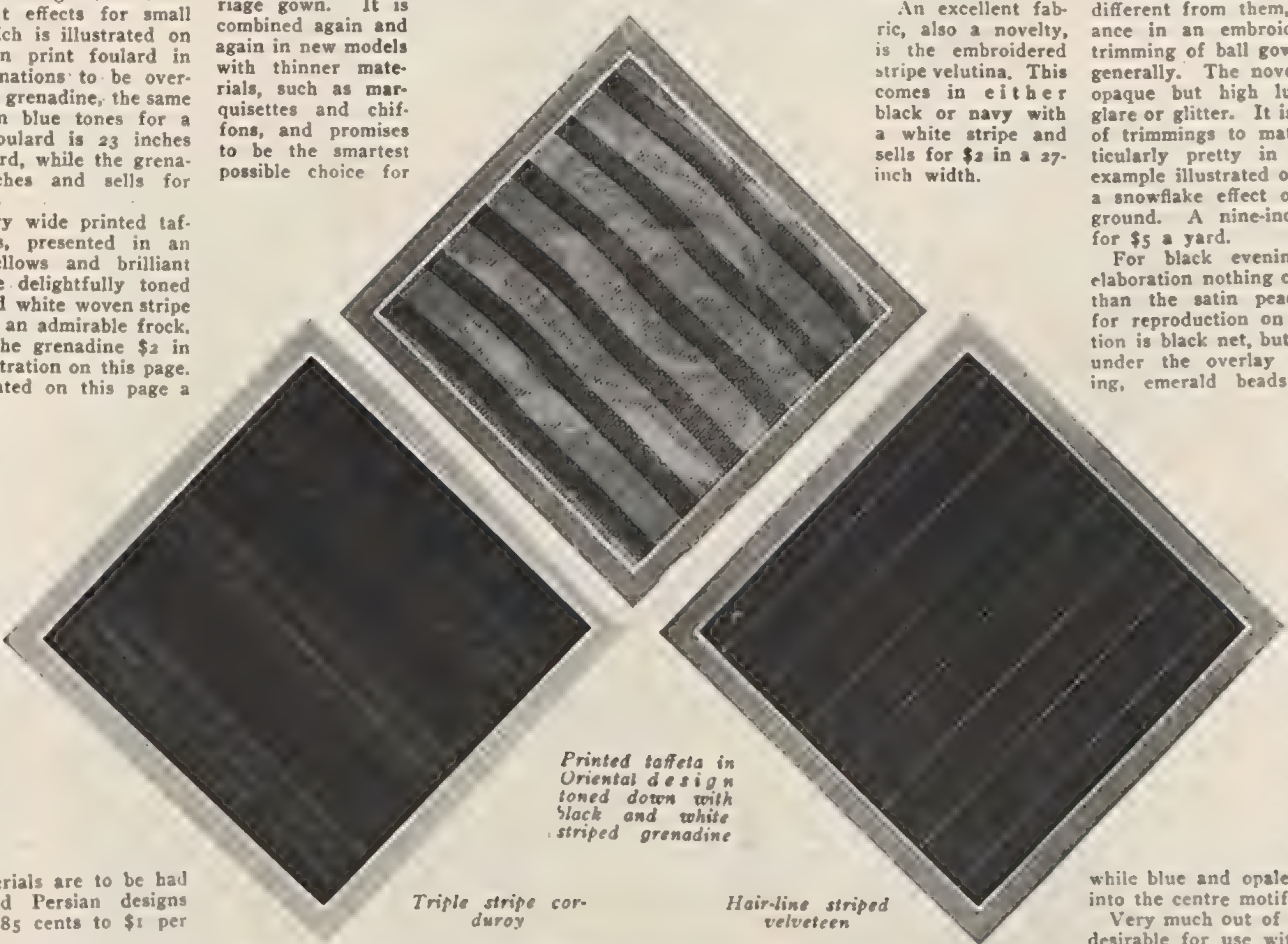
For black evening gowns of medium elaboration nothing could be a better choice than the satin peacock trimming chosen for reproduction on page 22. Its foundation is black net, but this almost disappears under the overlay of gold chain stitching, emerald beads iridescent and gold paillettes and bugles that go to make up its rich design. At the broadest part it measures five or six inches and costs \$9.25 a yard.

Blue in all its variations might be called the favorite color of the winter, and scarcely a woman but appreciates its value and beauty in the color scheme of a costume. That in the picture on page 22 is excellent by virtue of its combined reserve and richness. The flowers of loose embroidery are offset by tiny steel beads, with blue ones at the edges, while blue and opalescent paillettes are let into the centre motifs. Price \$5.95.

Very much out of the common, and most desirable for use with either cloth or fur, are the soutache ornaments of gold and silver with a great, blue sapphire at the centre of each. These are handsome and exceedingly reasonable, costing only \$1.95. They are illustrated on page 22. There is enough coloring in them to satisfy the general tendency toward a barbaric touch on materials of dark tone.

A good garniture is a simple one consisting of a bust piece with straps and pieces for the back. Old blues predominate in its coloring, offset by a touch of cherry, and there is a good deal of old gold introduced in a chain stitch, and mixed in with variegated silk embroidery. This will answer well for a low neck, satin dinner gown, as it is exceedingly rich, though hardly brilliant enough for a dancing frock or a ball gown. The price is \$13.50.

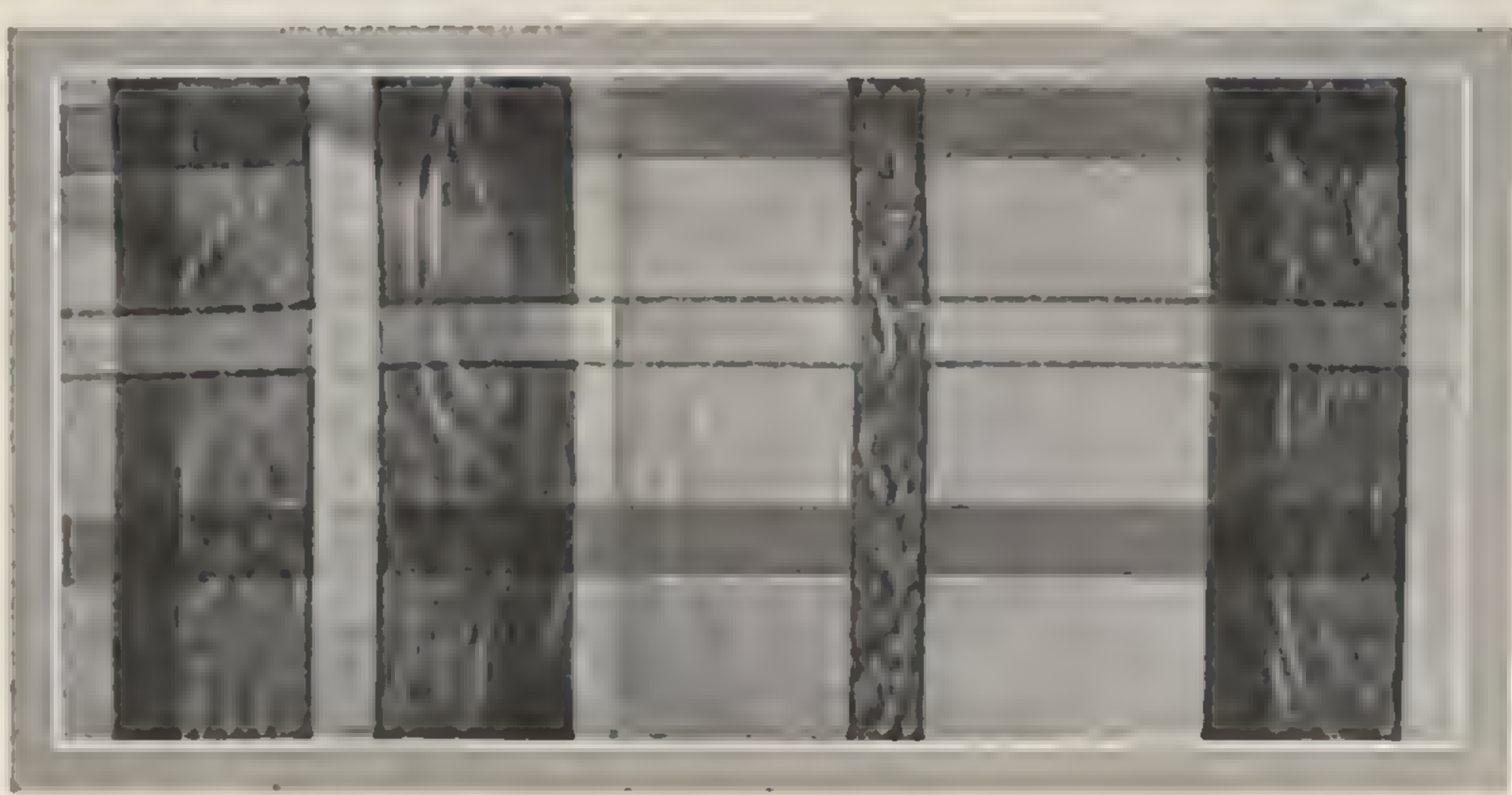
The black net lattice is one of the best among the collection of black trimmings. It is embroidered by hand in silk ribbon in the popular stitch known as loose embroid.



Printed taffeta in Oriental design toned down with black and white striped grenadine

Triple stripe corduroy

Hair-line striped velveteen



New plaid foundation silk, to be veiled in chiffon, net or grenadine

CORDUROY AND VELVETEENS

NEVER have these fabrics been so decidedly the fashion. Any inquiry as to the leading materials of the season for street use is sure to bring out a eulogy of one or the other. Corduroys are this year presented in a softer and lighter consist-



Black and white satin bead passementerie. In snowflake effect



Black net banding embroidered and beaded in peacock colorings

ery. It measures six and a half inches wide and costs \$4.95. Illustrated on this page.

VELVET COMBINATIONS AND VELVETS

THIS, the richest and most sumptuous of fabrics, is more than ever beautiful in its recent handlings, which present it as soft as chiffon, highly lustrous on the surface and truly magnificent in its more elaborate treatments. In the many combinations of velvet with other materials, which is a marked departure of the season, nothing further is left to be desired in the way of magnificence, but, no matter how regal the mating of the fabrics, the suppleness demanded by present fashions is never overlooked. There is, for instance, all-over velvet brocades mounted on changeable chiffon which cling to the figure in long, soft lines. Such a fabric as this costs \$16.50 the yard. Then there is a lovely combination of brocade and velvet applied in a double border, one edge of which is shown in the illustration on this page; the broché being black on plain toned chiffon. Cerise, green, king's blue, parma violet, and beige are among the colors to be found in this novelty. Price \$9.50.

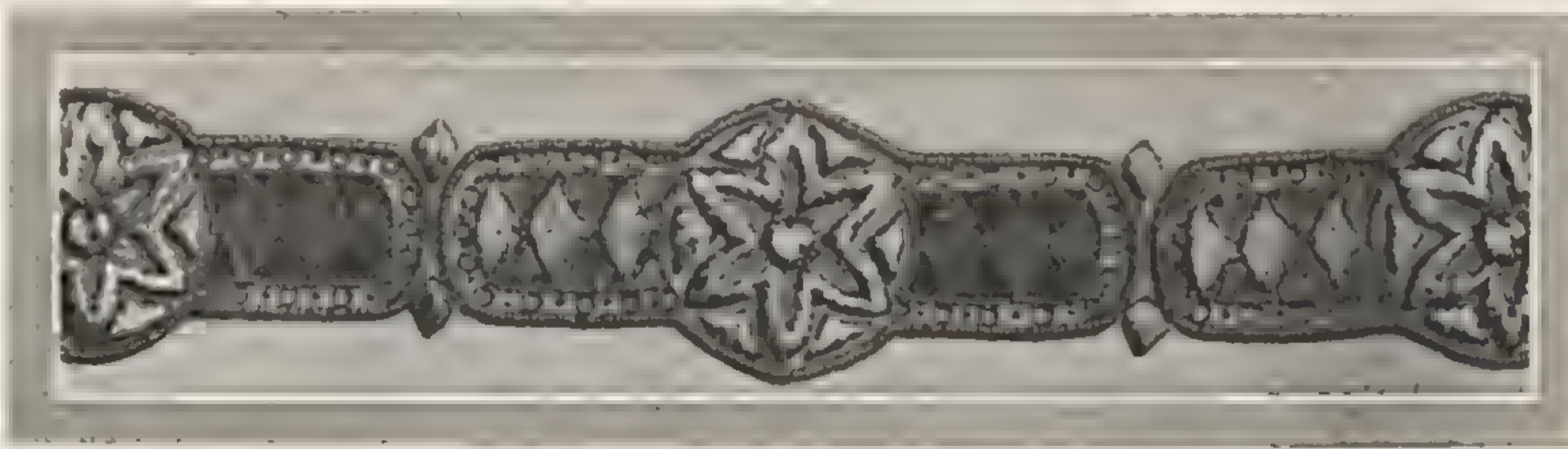
Exquisite crepons are mounted in velvet, like that which is to be seen on this page with shilling spots spreading over the background. This sells for the same price as that just mentioned, and is shown in nun's gray, stone gray, and rose du Barry.

Stripes appear in this combination, one being illustrated on this page in black velvet on crepon at \$10 the yard. Various other colors are procurable.

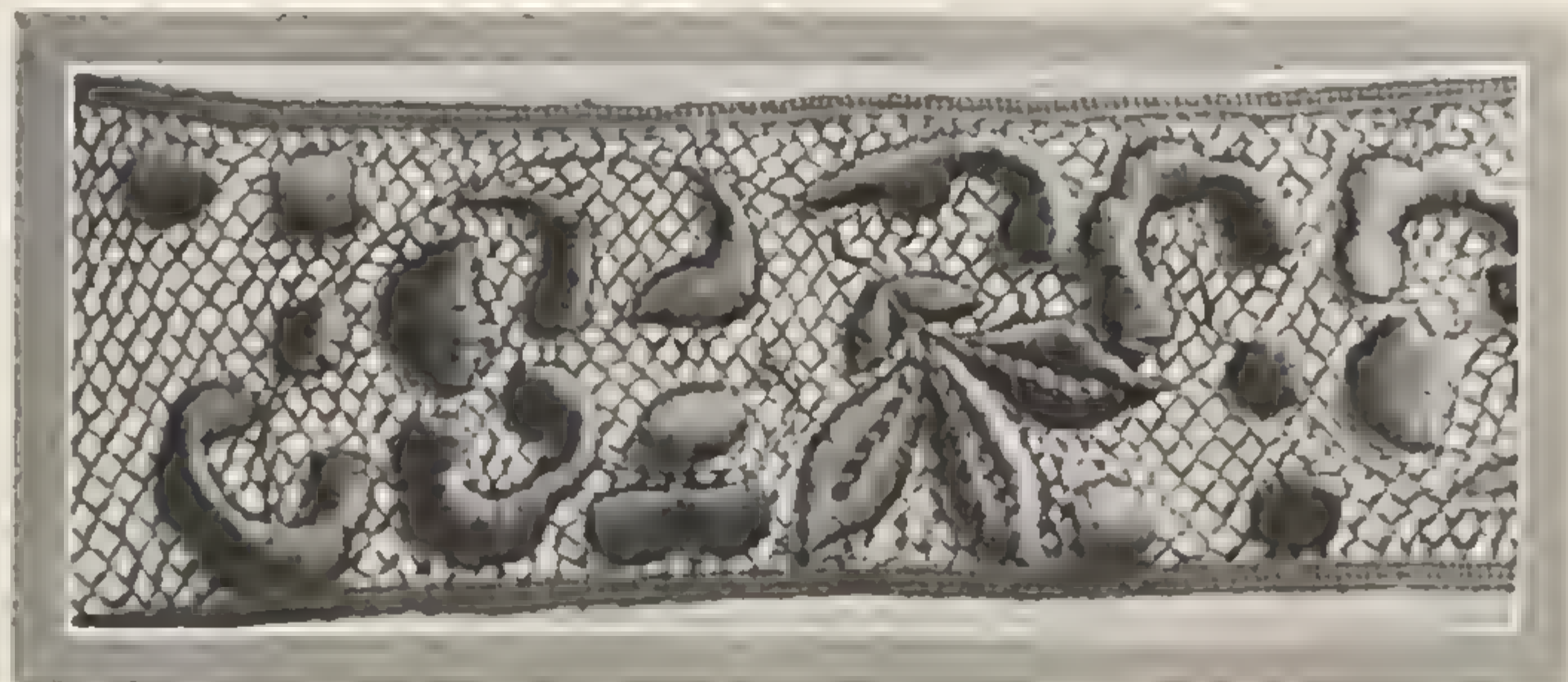
Striped chiffon velvets are for the most part in black with a color. Red and black or blue and black in fine lines are \$6.50 the yard. In plain velvets the newest thing is a changeable background with a black glacé pile above. The color beneath shows through beautifully, and it is one of the most successful weaves of the moment. Price \$9. A gorgeous fabric is a chiffon satin striped in velvet, very pliable and supple, at \$10.50.

VEILS AND THEIR MESHINGS

THE extremely spider web and filmy treatments of last spring are repeated in many variations, while the lace veil is more than ever popular. The decidedly new thing among the latter is the filet mesh such as is shown on page 23, and which comes in either black or white with a little, square, all-over motif and a blocked pattern at the edge. This has much distinction, and is becoming as well as smart. It sells for \$3. In the illustration of the lace veil on page 23 with the ovals will be seen the same tendency to combine three or four meshes as was noted among the laces. The big oval openings are in one size, the main veil in another, whereas the patterned edge is smaller still. Although this veil is one of the marked novelties of the season it is one that should be worn only by the right person, as it is by no means suited to every face. Its price is \$4.50. The new color in lace veils is a champagne tint

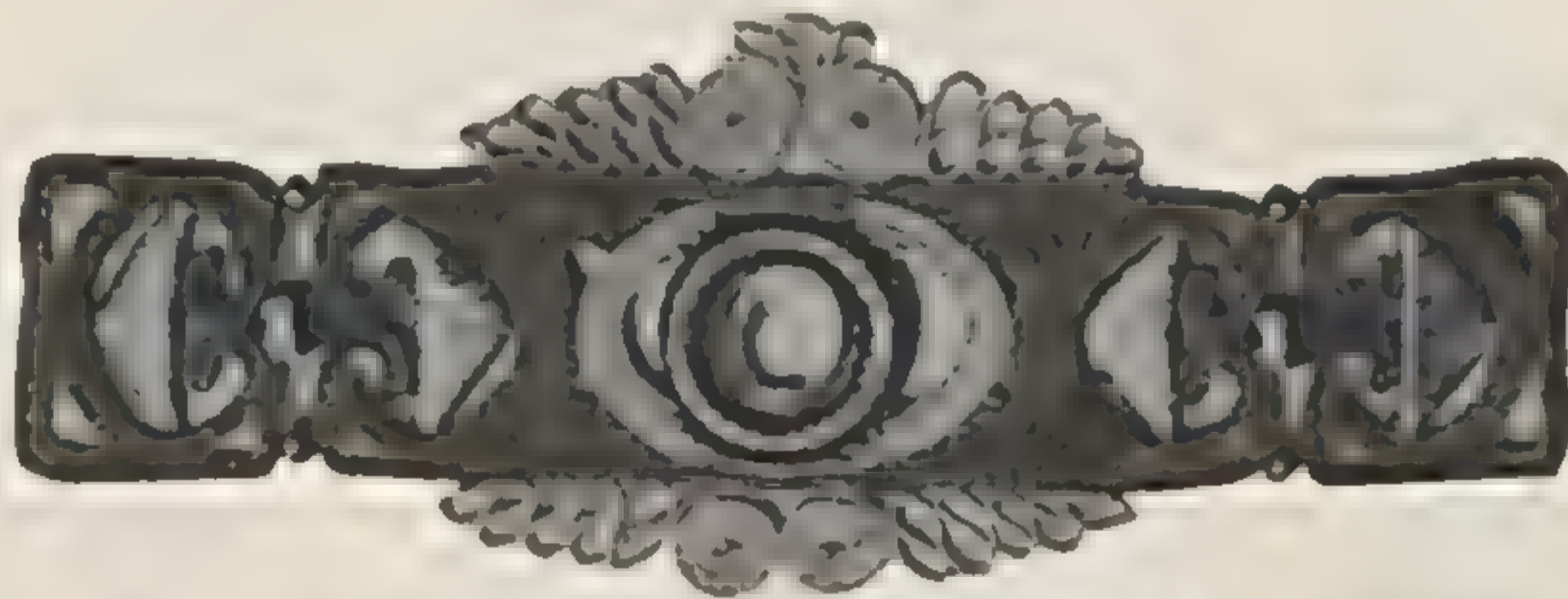


Narrow trimming of loose embroidery and beads



Black net lattice embroidered by hand in silk ribbon

UNUSUAL COMBINATIONS IN BEAD AND METALLIC TRIMMINGS. THE NEW WOODEN AND SATIN BEADS BEING AN EXTREME NOVELTY



Striking novelty in soutache jewelled with blue sapphires



THREE NEW EFFECTS IN CHIFON AND CREPON BROCADED WITH VELVET IN STRIPES, SPOTS AND CONVENTIONAL DESIGN



a good deal deeper than cream, and promises to be highly popular, since it has the charming faculty of softening the face and is an improvement over the harshness of the dead-white veil. The fine meshes are so filmy and shadowy in tissue as to be confused in pattern that they have been named "craculé." They come nearest, perhaps, in effect to the crackled patterns of frost on the pane. The spider mesh of the ivy-leaf edge, which is reproduced on page 23, is one of the best examples. The in a made veil costs \$3.25.

The veiling by the yard, which is shown on page 23, is a mixed pattern that might be designated as an acorn design. Its price is 90 cents the yard, and it is to be had if desired, with a velvet dot added. Most of the chiffon and motor veils are in two-toned effects, and are to be had in many combinations. Very good, indeed, is the one which is illustrated on page 23, a blue and green mixture with a plain green satin edge on which there are large white dots. This treatment is sensible as well as pretty, since the two colors show dust and dirt less than a solid one. From Aitken.

RIBBONS

HERE we find the Persian influence doing everything else and there is no end to the expositions of it. Among the novelties none promises to please more than that shown on page 23, in which there is a diagonal black stripe introduced, the underlying colors being gold, red and blue. The width of this is eight inches and price \$3.50 the yard. The other Persian ribbon also on page 23, is an ordinary treatment shot with gold at \$5.95, measuring ten inches. Besides the Oriental patterns there are plenty of flowered ribbons in treatments more than ever artistic, in which one may find unusual combinations of tone and colors. The striped ribbon illustrated on page 23 is a lovely arrangement of light and dark greens on a white ground, the flowers being in lovely pastel tints. Price \$3.25.

A new but also inexpensive ribbon is the fourth example on page 23, which is woven with purple in a conventional design. A bit of gold appears in a striped set inside the border. For this is asked \$1.69 a yard.

METALLIC FABRICS AND TRIMMINGS

THE demand is greater than ever for gorgeous and sumptuous textiles for the making of opera and ball gowns. Cost seems not to be considered, and the manufacturer can rely on a large clientele of women in search for weaves and textiles worthy to do honor to the most extravagant fancy and purse. Nothing is so scintillating and effective for these purposes as metallic treatments, and these have been so handled by skilled makers that they are at once rich and elegant, yet as filmy and diaphanous as chiffon itself. A lovely gown of cloth is overspread with a jardiniere or flower pattern in colors. This is much used for the foundation of a gown, to be veiled, perhaps, in tulle or lace. It is done in width and sells for \$12 a yard.

New metal laces are the most attractive. They are shown on page 24.



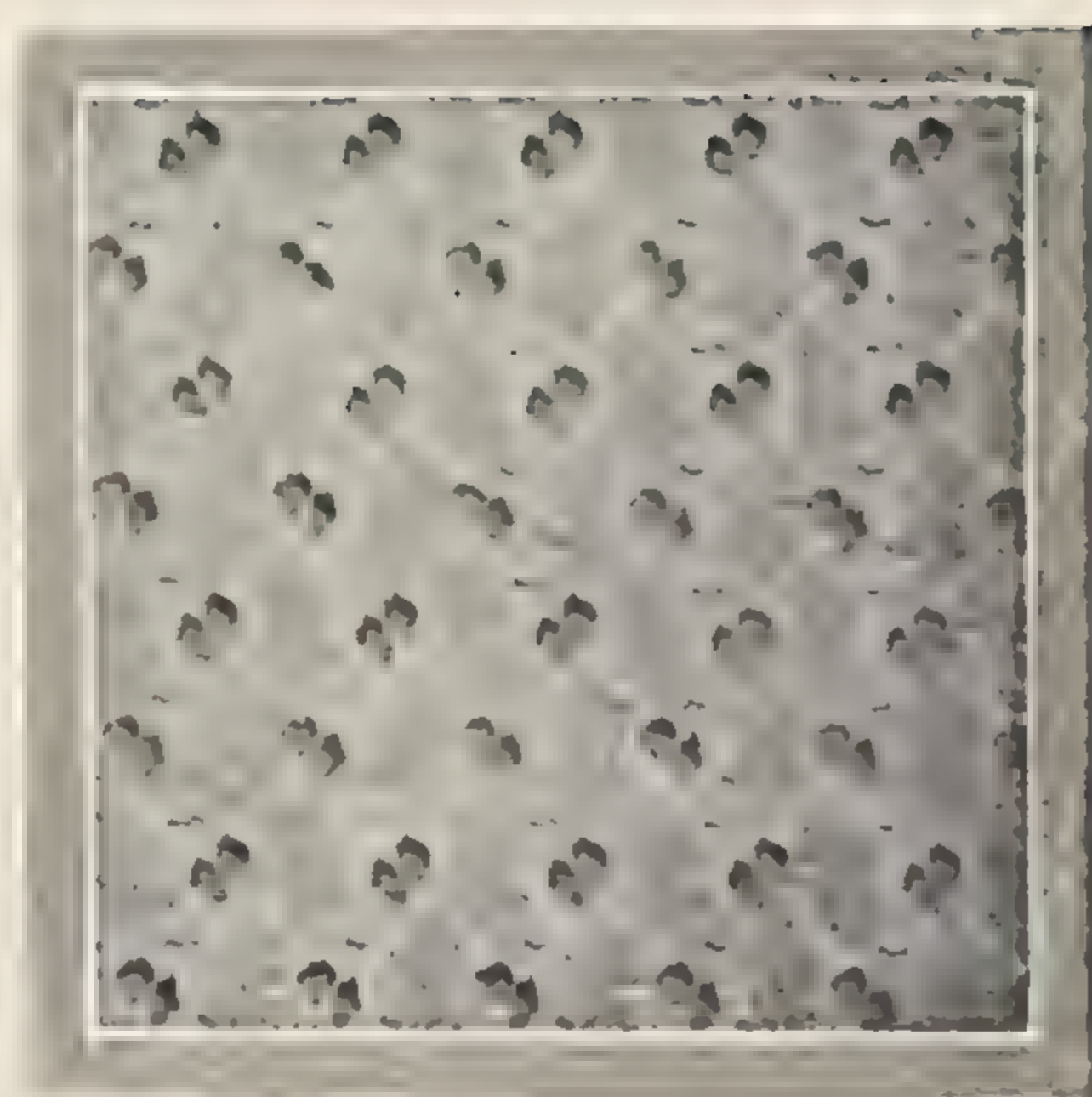
Motor veil of chiffon with a dotted satin edge

wild-duck combination gives a black stripe on a blue and green foundation, another treatment being bluet and olive with black. Stripes are, indeed, much to the fore, and we find them with every variety of color, while among the most striking patterns are those in white and black, somewhat

startling but always smart. Price \$3.50. Chiffons and also crêpes are fashionable in what are known as upholstery designs, all-over motifs that reproduce and suggest what we have seen in furniture coverings. These are, however, not flowered patterns, but more conventional treat-



Lace face veil in filet mesh



One of the new face veilings by the yard

which the pattern is a sort of poinsetta combined with a wild apple, is to be had in either gold or silver. This is typical of the combination of mesh seen in laces, which in the heavy metallic thread is decidedly effective. It is in a ten-inch width and costs \$5.25 the yard. Entirely different in character is the silver lace illustrated on page 24, which is more on the crochet order, with a thick all-over design of roses. It is to be had for \$3.50. The fine net embroidery in gold with a good deal of eyeletting sells for \$4 and is particularly attractive. Illustrated page 24.

All-overs in gold and silver there are in plenty, more of a variety than we have had before, since, aside from the plain Brussels net, we can get such patterns as are reproduced on page 24. That with the two-sized meshes outlined in a heavy cord is handsome and costs \$6.75. The finer one of simple pattern, somewhat the design of a face veil, costs only \$3.50 and is excellent value.

Metallic ribbons are to be had in any number of Persian weaves. One in brown and green combined with gold sells for \$1.35. This is smart for hat trimmings as well as for gown decoration.

BORDERED AND FANCY CHIFFONS

THE checkerboard Persian chiffon in the illustration on page 24 (the top blue and white with Oriental colorings in the pattern and a plain, dark-blue border) is one of the smartest materials brought out for some time. It is entirely new and just put on the market. Its price is \$2 a yard in a 42-inch width. Bordered chiffons are, if possible, more popular than ever, and reach the highest standard of merit in design. One in which the body of the cloth is in pastel green has a flowered border entirely in dull mauve, and some darker showings of green. This sells for \$6. Very desirable is a double bordered chiffon with a plain gold centre and Persian bands on either edge, which sells for \$6.50.

Conspicuous among new designs in chiffons is the black striping introduced on a two-toned background. For instance, what is known as the

ments, somewhat geometrical in character. They sell for \$6.50 a yard.

A chiffon in an all-over pattern is excellent, an old blue sprinkled with bow-knots in which there is a touch of rose color. It is almost needless to say that all these fabrics are made in double width; in fact, except for linings, single-width materials are scarcely to be found, since they would not answer the requirements of present styles.

NEW LACES

THE distinctive feature of new laces is the combination in one design of several sized meshes, there being as many as three or four placed together, and never less than two. The newest lace, known as maline lace, is shown on page 25, it being given the treatment just described. Its pattern is very lovely, delicate and filmy, an arrangement of ferns overspreading the main body with a strengthening at the edge of a wild-rose motif. This last is supplemented by a feathery sprinkling of tiny dots. It measures eight-

teen inches in width. Belonging to the same family is the mediaval maline lace, illustrated on page 25, with its quaint, charming little pattern showing the figure of a woman holding a mace or hatchet in either hand. This approaches very nearly a real lace in its effect and is one of the most popular styles of the year. Price \$2.75 a yard. These two laces are high-class novelties and very much in demand, but notwithstanding their prestige there is an old friend that is sure to hold its own. This is the kind of lace known under the general term of fancy net lace. Nothing can exceed it in its adaptability for general use, as its character is just what is suitable for the usual run of blouses or gowns. One of the most recent patterns in it is shown in the illustration on page 25, a very delicate grouping of hawthorne on a four-inch insertion with a conventional treatment at either edge. A straight finish is almost universal in new laces, the entire collection having, with few exceptions, the appearance of bandings rather than of edgings



Novelty Persian ribbon with diagonal stripe

Novelty veil combining several meshes



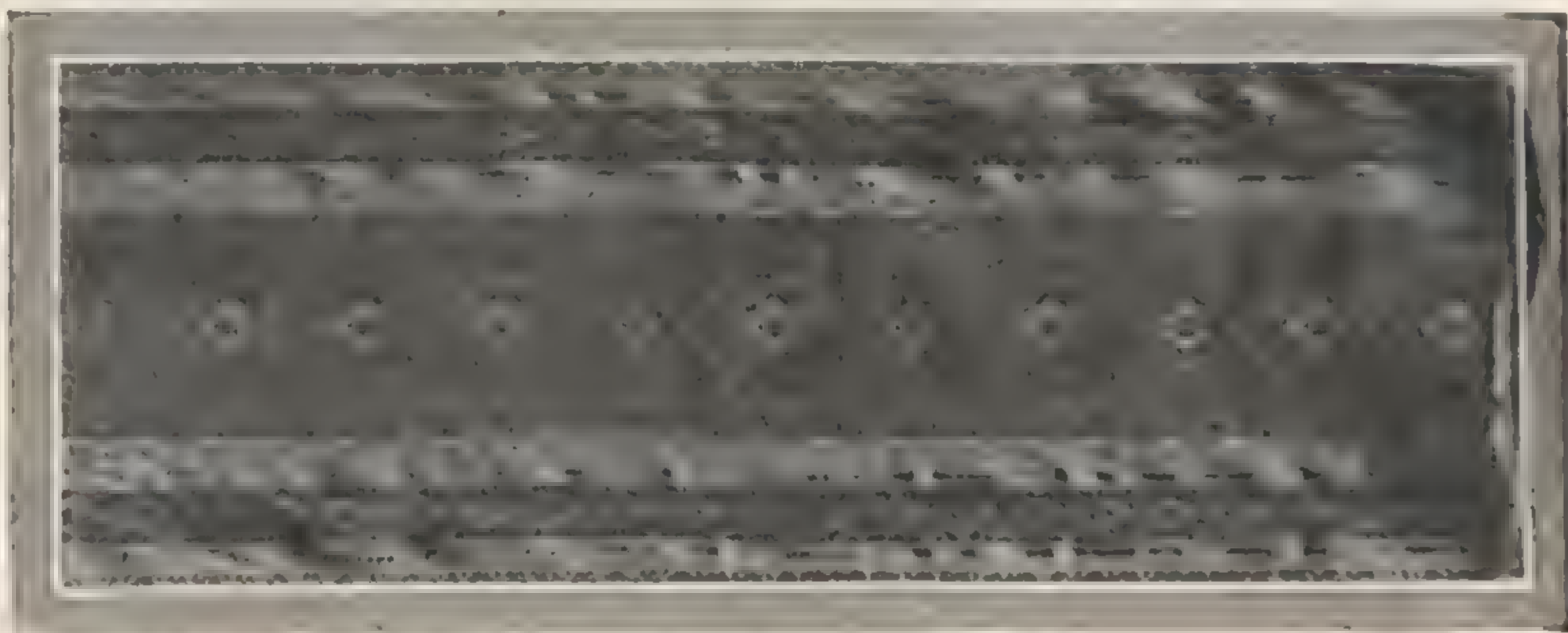
Spider mesh veil with an ivy-leaf edge



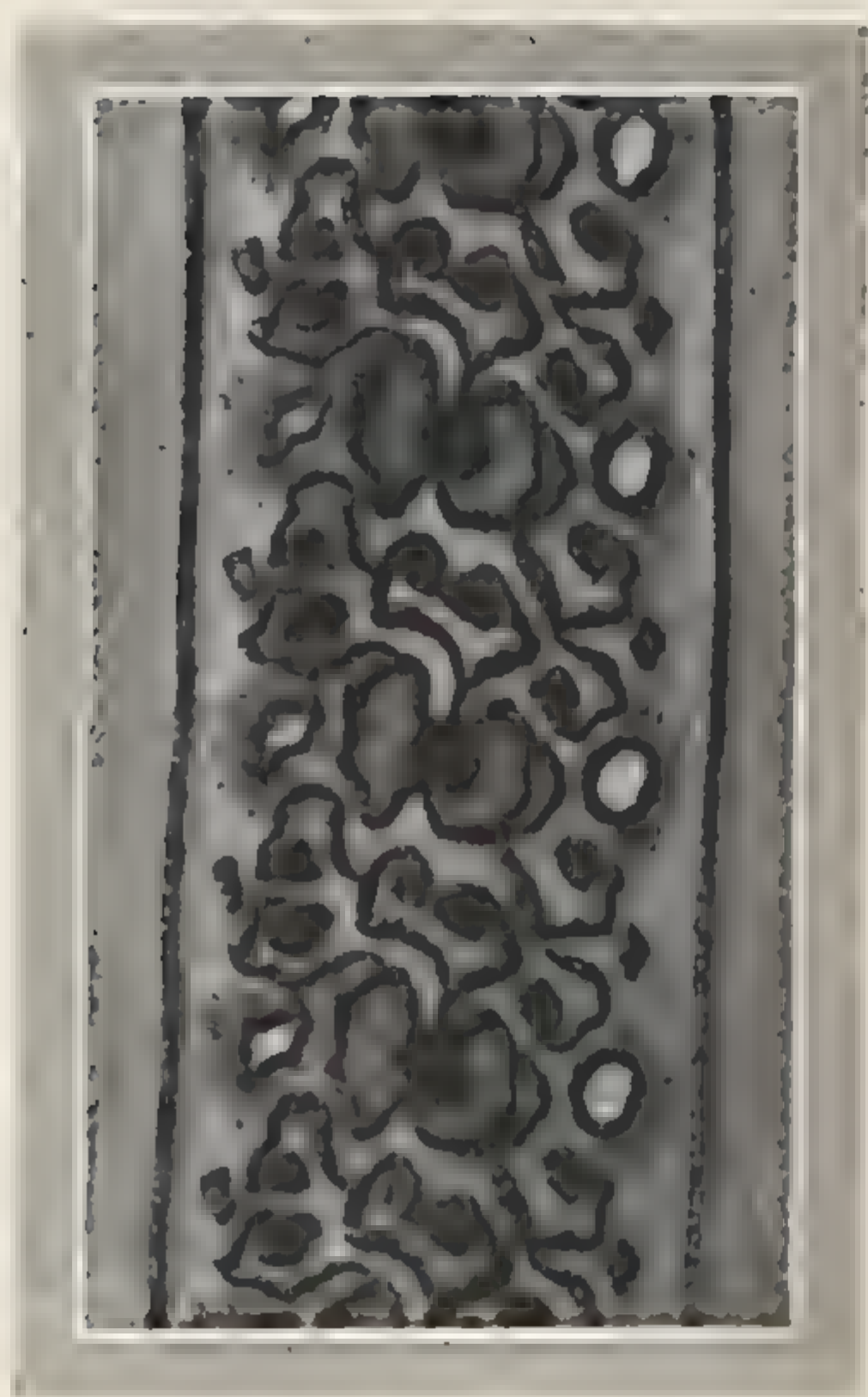
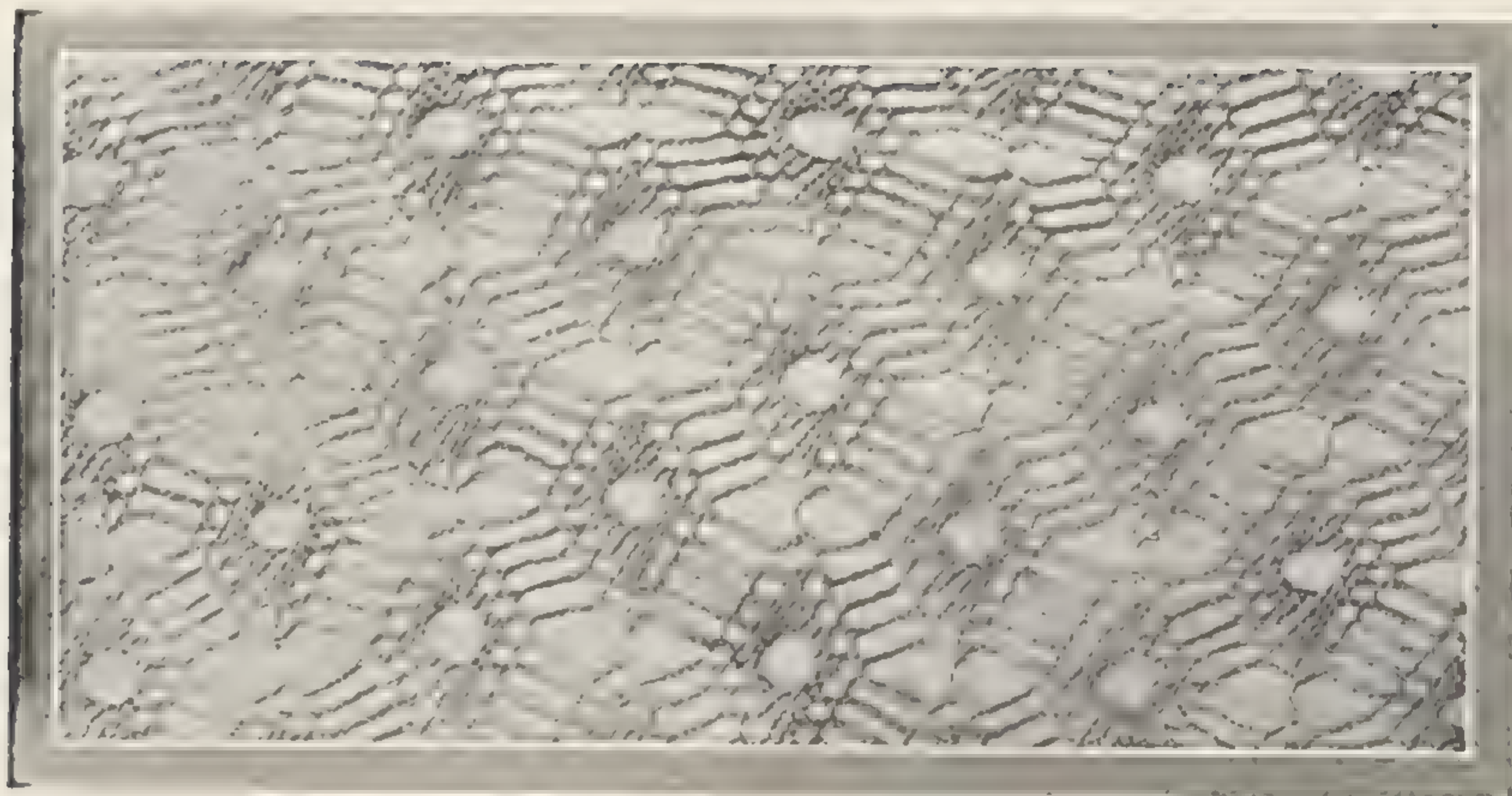
Inexpensive ribbon with purple flower design



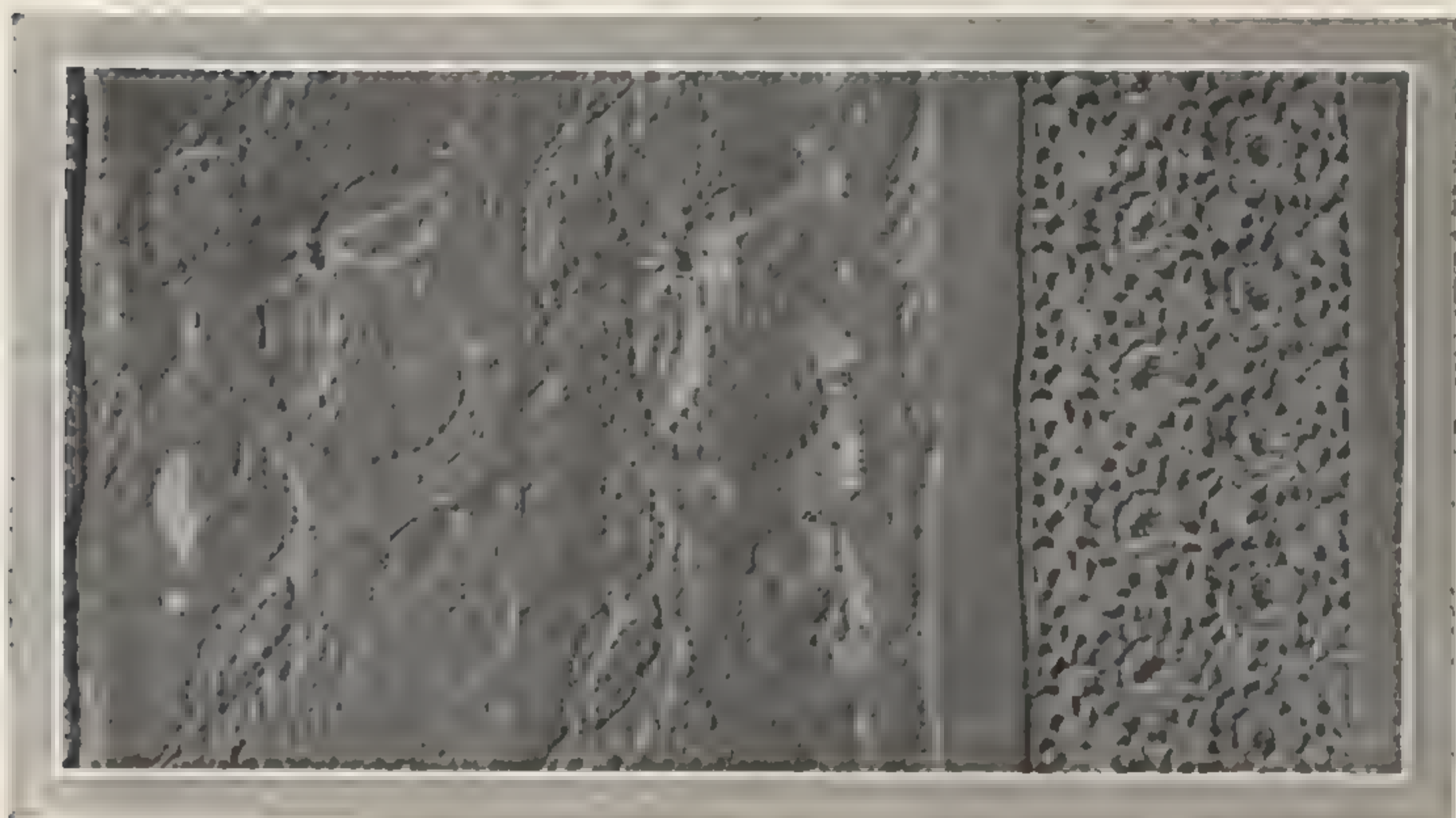
Striped ribbon in shades of green and white



One of the Persian ribbons shot with gold



GOLD AND SILVER LACES, EMBROIDERIES
AND ALLOVERS IN EFFECTIVE PATTERNS



PERSIAN CHIFFON OF CHECKERBOARD
DESIGN, IN BLUE AND WHITE, WITH AN
EFFECTIVE BORDER IN ORIENTAL COLOR-
INGS EDGED WITH PLAIN DARK BLUE



with indented borders. This, of course, is called for by the styles of the moment, which demand straight trimming rather than flouncing.

NOVELTY PASSEMENTERIES IN WOODEN BEADS

THE striking innovation of the year in trimmings is the use of wooden beads, and it is altogether a charming idea, as the fibre takes on most lovely tints and colorings, with great softness of finish. The French makers during the past months have been embroidering their gowns and garnitures with this kind of bead, and we find it in a quantity of designs at the leading shops. Three examples are illustrated on page 25, all mounted with gold, silver, or black net, in some cases the two metals combined in a single trimming. One is a mating of them, silver gauze in an open mesh forming the background, while a dull gold cord is used to surround the beads themselves. In the lattice are set purple beads, the scrolls in the middle holding red and green ones, while purple appears again on the straight edge. Price \$2.65. An attractive narrow little banding, similar in design to the middle illustration, is in old gold with tiny spheres in green. This is inexpensive, costing only 95 cents. Black net is used for the foundation of another design on which there is a chain-stitch embroidery of blue and green with the beads in red and blue. This makes a warm combination and one that does admirably for simple gowns, especially those intended for young girls. It sells for \$2.75, and its width is five inches and a half. The other is quite sumptuous, being entirely of gold net and cord with green and red at the edges, heavy clusters of green and purple beads forming medallions surrounded with gold at the centre.

BUTTONS

ONE cannot but be impressed by the extravagance of buttons. It is true that they must be extremely beautiful to

keep up with the sumptuousness of silks and velvets and furs, and to accomplish this the manufacturer has spared no detail of workmanship or richness of material.

One of the loveliest of jewelled buttons is illustrated. It is an olive shape, the elongated centre in various tones to match the gown, the rims set with brilliants alternating, and among which are placed rays of the colored stone. Jewelled buttons such as this are used with costly fabrics and cost two dollars and a half each.

Another model is that in gun-metal mounted in steel beads, which, in the large sizes, are the same price as the foregoing but come in small measurements as well. Not quite so showy, but really exquisite is the tortoise-shell button set with jewels. This is to be had in either dark or light shell, price two dollars each, the stones in various colors. For more ordinary use and to keep pace with the Persian vogue, there is a button showing an Oriental design in enamel around which there is a rim of metal. This sells for from five to seven dollars a dozen, according to dimensions. Also Persian in effect and very pretty is the small button made of vari-colored silks bound with gilt threads. This with dark cloths is particularly good. Price fifty cents to a dollar the dozen.

A black silk crochet button is given as the newest design, that is splendid for fur or cloth coats. It comes in any number of sizes, ranging in price from fifteen cents to two dollars and a half, a dozen. Another button on the crochet order is that in which there is a combination of rat-tail braid with plain cord interlacing on the top in a basket weave design. For this is asked one dollar and thirty-five cents the dozen, and only ninety-five cents for the model combining braid and soutache. The small crochet button is a pattern that is in demand. Handsome and substantial is the model in which an engraved brass centre is combined with a bone rim. This measures about an inch and a quarter across the top, and is \$3.25 a dozen. These buttons are illustrated on page 25, and give variety enough to suit every taste.

SUITINGS

THE general tendency in this class of materials is toward roughness, showing a greater coarseness of weave and of finish than we have seen in several years. A striking example of this is the bouclé cloth which is illustrated. This is in a green and blue mixture with the upstanding knots of green. The same thing comes with the colors reversed, and in other tones as well. This costs about \$2.50 the yard. Cheviots in mannish grays with a slight admixture of color are much in evidence. One such is shown that has a touch of blue. Another handsome piece of goods is an English tweed in gray and green; either of these costs \$2.50 the yard.

Original is the cheviot in dull bronze greens with a decided basket weave. Another cheviot that is to be had in all colors is here reproduced; its weave is less pronounced than that just mentioned, but somewhat on the same order. Either of these costs from \$2.50 to \$3 the yard.

Very much out of the ordinary is a new design of cloth made from what is known as illuminated yarn, a dark, strong-toned worsted with hints of various colors in its make-up, the surface presenting an almost one-toned effect, but, when closely examined, showing quite a brilliancy of texture. This is excellent for a suit that must survive constant wearing, and sells for \$3 the yard. Among the new showings the nearest approach to a smooth finish is a broken, diagonal, satin weave novelty cloth which comes in all colors and ranges in price

this does not lessen our appreciation of the ingenuity of the designer in turning out his charming designs. We are illustrating several patterns of scarfs in crêpe de chine on page 27. That in black has a web border put on in gold paint that will neither come off nor turn black. The width of this material is twenty-three inches; the price a dollar a yard. It is to be had in colors also, and there are many other patterns. Such, for instance, is the pink crêpe de chine dotted all over in gold disks. Not only scarfs, but blouses are made from these materials, two and a half to three yards being adequate for a waist.

Again we have a most lovely scarf material in satin crêpe, its edge in shadings of a solid color and sprinkled with great roses at the middle. This comes in yellow, pink, purple, and light blue. Blouses of it and veiled in chiffon are lovely. Its width is twenty-three inches and it costs \$1.25 a yard. As each day passes we find new arrivals of scarfs imported from the other side, and the most fastidious taste cannot but admire their great beauty and richness. Two of the newest are shown, one for day-time and theatre wear, the other suitable only to evening gowns. The first is in black satin lined in chiffon and so handled that it makes a charming little mid-season cape. Black and gold brocade is set in across the shoulders and on the ends; the little cape draping is caught with roses of the satin. Price \$67.50. The second scarf is of white Chantilly with rose border picked out in silver paillettes. It is a shimmering, cobweb-like piece of drapery of unusual beauty. Price \$32.50.

NEW WEAVES
IN STANDARD
MATERIALS

GRANDMOTHER'S TAFFETA

THOSE who are in search of a delightful silk, such as women wore, year in and year out in past generations, will find it satisfactorily reproduced in an exquisite, wide taffeta which measures 36 inches and costs \$2 a yard. Anyone who tries it will testify to its durability and beauty of finish.

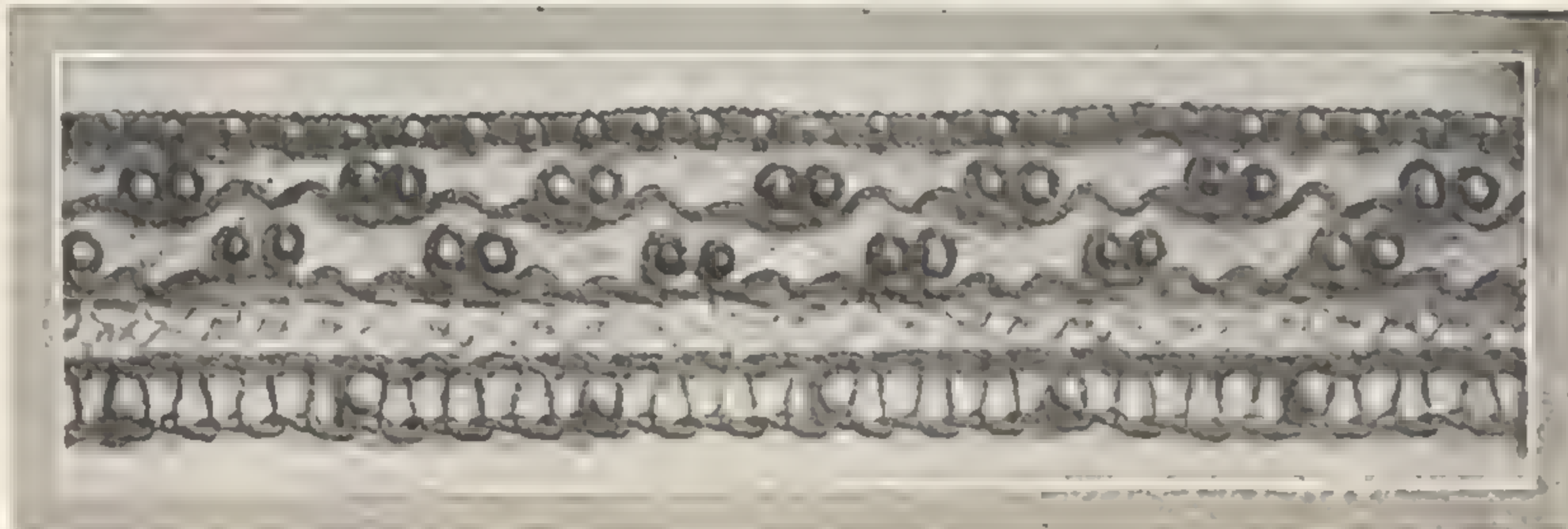
BROCADED MATERIALS

One of the best importers is showing exquisite new brocade treatments in exclusive patterns that are to be had nowhere else, and which combine both originality of texture and design. Soft satin known as carnation brocade is one of the most beautiful in the collection, with an all-over design of iris flowers. This comes in ten shades, among them bluet, rose, apricot, mauve, and also black. The price is \$4.50 a yard. Then there is a crêpe brocade with the embossing on a crinkled background. In this there is a new tone known as verdine, a soft gold color. Blue, dark brown, and the light shades are also shown in it at \$4.25 the yard. A jacquard satin, by which term is meant an inwoven pattern very shadowy in character and without the embroidered appearance of brocade, is to be had in a two-toned effect, the texture exquisitely light and fine. For handsome gowns and evening wraps it is perfection. One of its presentations is an iridescent combination in blue and green, another very smart one being black on one side with raven's-wing blue on the other. Price \$3.95; width 44 inches.

The most sumptuous of the collection are the tinsel brocades, a combination of satin with either gold or silver. All the light colors, as well as black, are to be had in these combinations, truly a most stunning material. It is a yard wide and sells for \$12.50.

LINGERIE MATERIALS

Even though winter materials are of paramount interest at the moment, there is many a woman who has her eye open for lingerie purchases. Almost everyone is now familiar with that excellent textile known as saxon, which comes both patterned and plain, and which is so admirable for underwear. Its designs include



THE EXTREME NOVELTY OF THIS WINTER'S TRIMMINGS IS THE USE OF WOODEN BEADS IN BEAUTIFUL SOFT COLORINGS COMBINED WITH GOLD, SILVER AND NET



BEAUTIFUL BUTTONS THAT WILL BE USED ON THE

SUMPTUOUS COATS AND GOWNS OF VELVET AND FUR

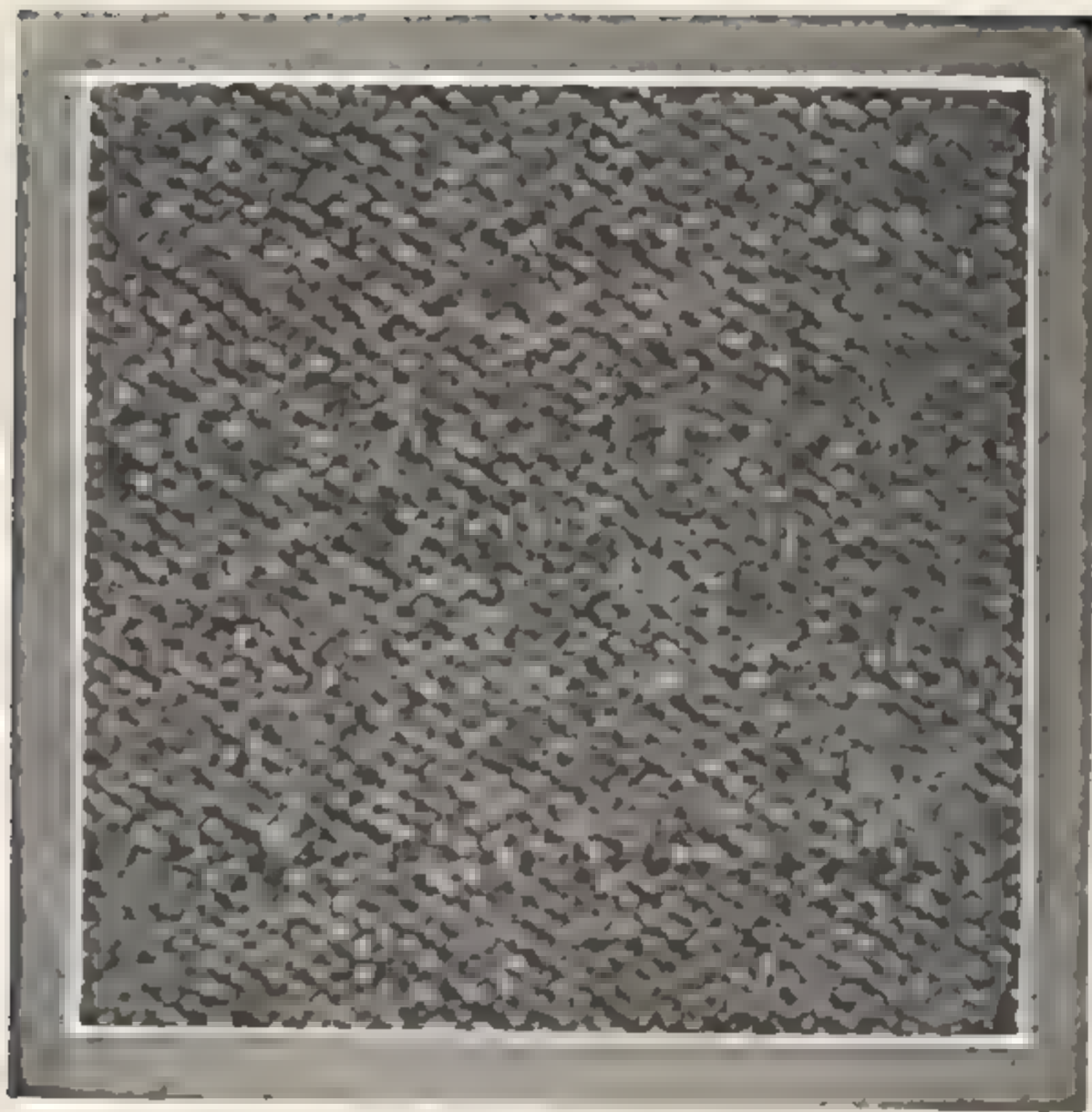


New laces, the distinctive feature of which is the combination of several sized meshes in one design

from \$2.50 to \$3. These suitings are illustrated on page 26, and give a good idea of what will be used this winter for the plain tailored suit.

SCARF MATERIALS AND
SCARFS

THE introduction of fabrics woven expressly for scarf and scarf trimmings is hardly surprising when the fashion for such is so emphasized at every turn, but



A mannish cheviot in gray with a touch of blue and green in the stripe

plaids, stripes and small single figures, and its wearing qualities are satisfactory. All needs and purses can be met in the large assortment of it, the price ranging from 19 cents to 50 cents a yard.

Made by the same firm, and known as soisette, there is a reproduction of pongee in a 31-inch width that is recommended for pajamas, wrappers, children's wash dresses, etc. It has a permanent lustre, and does not shrink. All shades are to be had in it.

THEODORA BROADCLOTH

Broadcloth, the standard fabric that comes back year after year, has been brought up to the necessary softness, and it is now as supple and drapable as chiffon. A certain make is particularly to be recommended, as its virtues are out of the ordinary. High lustre in broadcloth is the dictate of to-day's fashion, and in many instances this is given by means of high pressure and chemical treatments which, after a short wearing, tend to roughen the surface of the material. In theodora cloth this lustre is part of the weave itself and not put in by outside agencies. It does not spot easily, because of the absence of chemicals, and any soil that it may suffer is readily removed. It comes in all shades, there being one hundred or more in the category, and is very light in weight.

MARQUISETTES

It follows, naturally, that when soft materials are the favorites marquisesettes should be found well in the vanguard. They appear in a new guise, however, which is known as a chameleon weave, a two-tone combination to be used over a third color in either silk, satin, crêpe or foulard. These chameleon marquisesettes have a glacé finish which gives them a high lustre and adds to their effectiveness. Their mesh is square and even, which, when the material is laid double, gives a moiré veining. These sell for \$1.50 the yard and measure 40 inches in width. A sage and raspberry mixture is charming in this material, as is also a green and gold, but the combinations are too many to enumerate. In the materials which are provided as foundations for these marquisesettes, brilliant strong colors predominate. There is one new tone which is particularly interesting, as it is indicative of the season's tendency toward brilliant colors suggested by the costumes worn in the Russian ballet in Paris. It is known as soleil levant and reproduces exactly the orange in the skin of a tangerine. Ireland green is a familiar color, and papillion bleu is one of the brightest of the blues. La crete is a decided red, and another vivid blue is baltique. Gold is as popular as ever, and there is an excellent reddish-brown known as faisane.

Persian and plaid marquisesettes are shown in abundance with a glacé stripe at \$1.50 in single width. There are satins made especially for these in colors that match and soften the design of the thinner material. Double border marquisesettes have not been seen before, but are sold this season in numberless patterns ranging in price from \$3.50 upwards.

LINING SATIN

Something sturdy in the way of lining is required by fur coats of the heavier quality, and for this purpose, as well as for various other uses, nothing is more practicable than a black satin backed by cotton. For

children's school coats and wraps, men's overcoats, boys' reefers, etc., it is found the most serviceable of all such materials. Its price is \$1.25 the yard in a 36-inch width; \$1 in a 27-inch width.

WORUMBO POLO CLOTHS

No résumé of the fabrics of the season would be complete without mention of polo cloth, coats of which have become so prominent a feature of the wardrobe that no man or woman considers himself well equipped without one. I speak of the real camel's-hair polo cloth, not of its many and inferior imitations. It cannot be equalled or even approached by the most determined copyist, as its high merit is given by the genuine camel's-hair which goes into its make-up. It comes in natural colors, brown, gray, scarlet, crimson, dark blue, and of course white. A new departure in its manufacture is a plaid back, making it reversible, an innovation that promises to be successful. Everyone is familiar with the mannish sort of coat which this fabric has made famous. Wrinkles, no matter how severely pressed in by automobiling or traveling, come out of this splendid material in less time than it takes to tell. Besides its great durability, its remarkable lightness of weight makes easy wearing. It sheds both dust and water and

wears splendidly. The price is \$5 the yard, its width 54 inches.

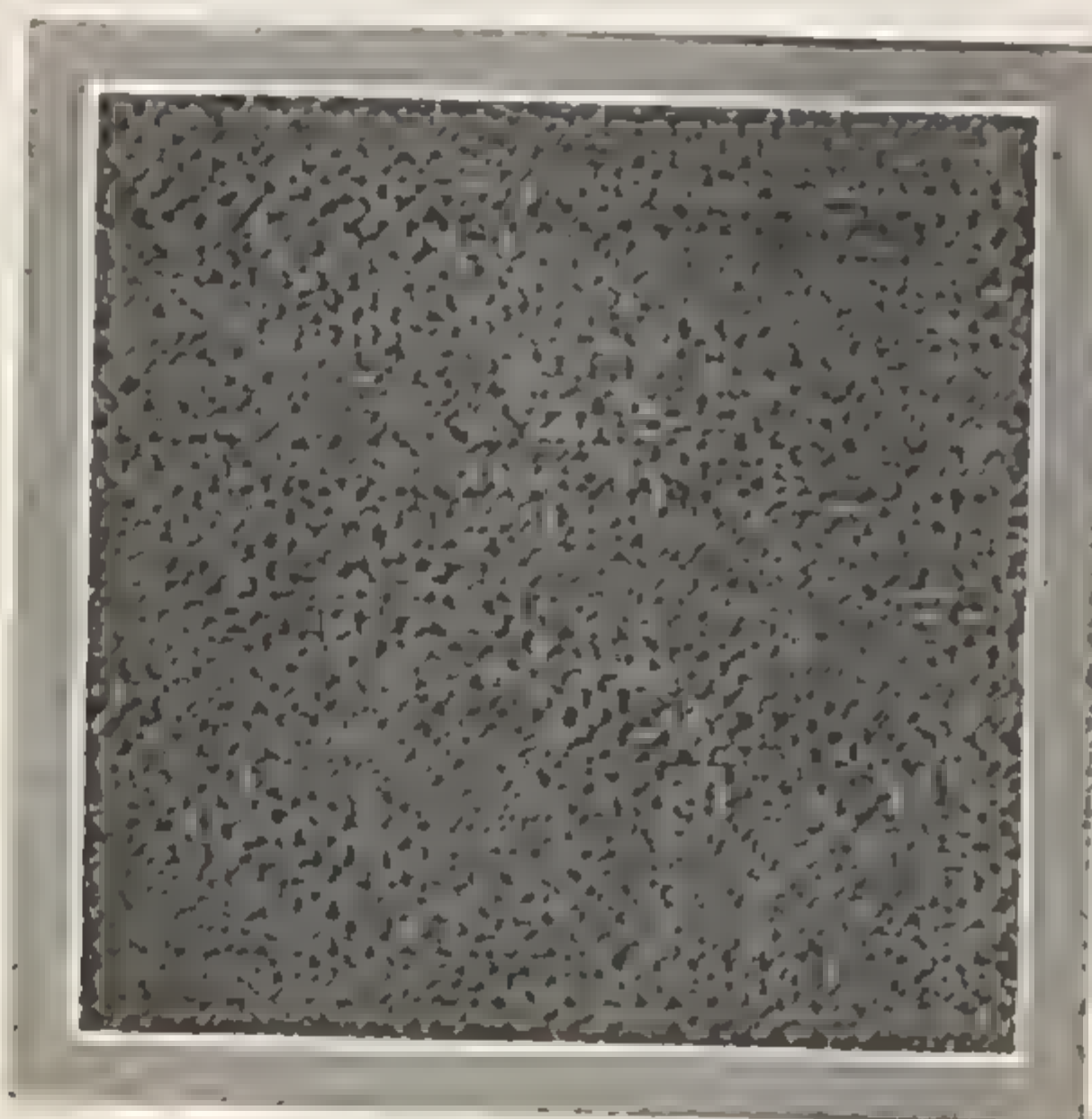
Made by the same reliable firm is a new dress goods known as rattine cloth, a soft pebble finished textile that gives something the appearance of Turkish toweling. This is the same width as polo cloth, and is to be had for \$2. An innovation is introduced in broadcloth by this house which offers a light weight sprinkled with fine fibres of white mohair. This is distinctly a superior quality and retails at \$3.50 a yard.

GRIFFON BLACK MATERIALS

Any woman of taste appreciates the advantages of black, both from a standpoint of economy and that of distinction, and every wardrobe should count among its equipment black gowns both for evening and daytime wear, as well as those of the transiently fashionable colors. There is a wide range of materials procurable in black, all in a superior make, comprising everything required either by the woman who chooses black gowns by preference, or by those who are wearing it for mourning purposes. These fabrics range in price from \$1.75 to \$2.75 the yard and measure 54 inches wide, so that they are reasonable as well as reliable. A very progressive step in the making and dye of textiles has been followed



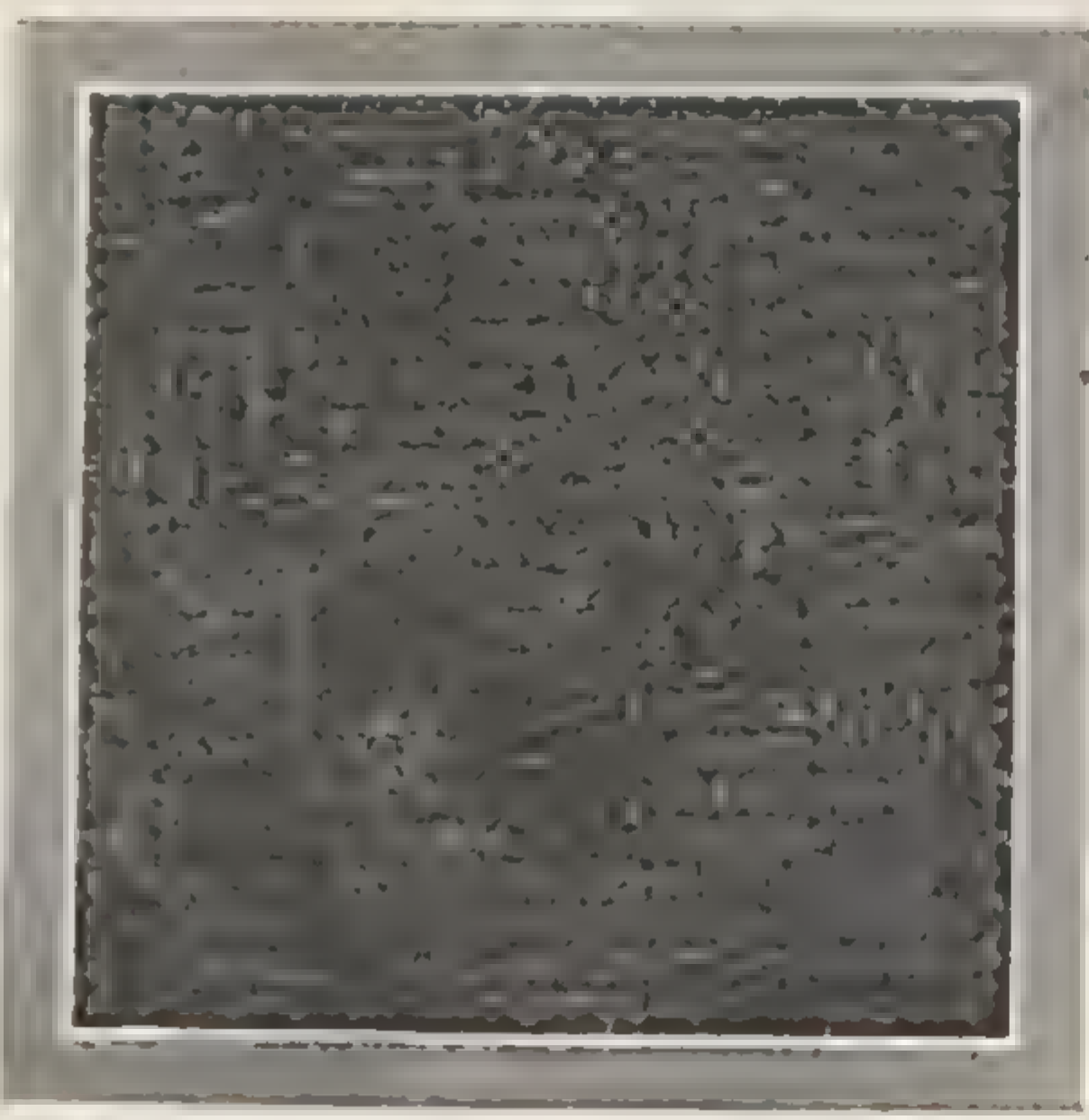
Bouclé cloth in a green and blue mixture with upstanding knots of green



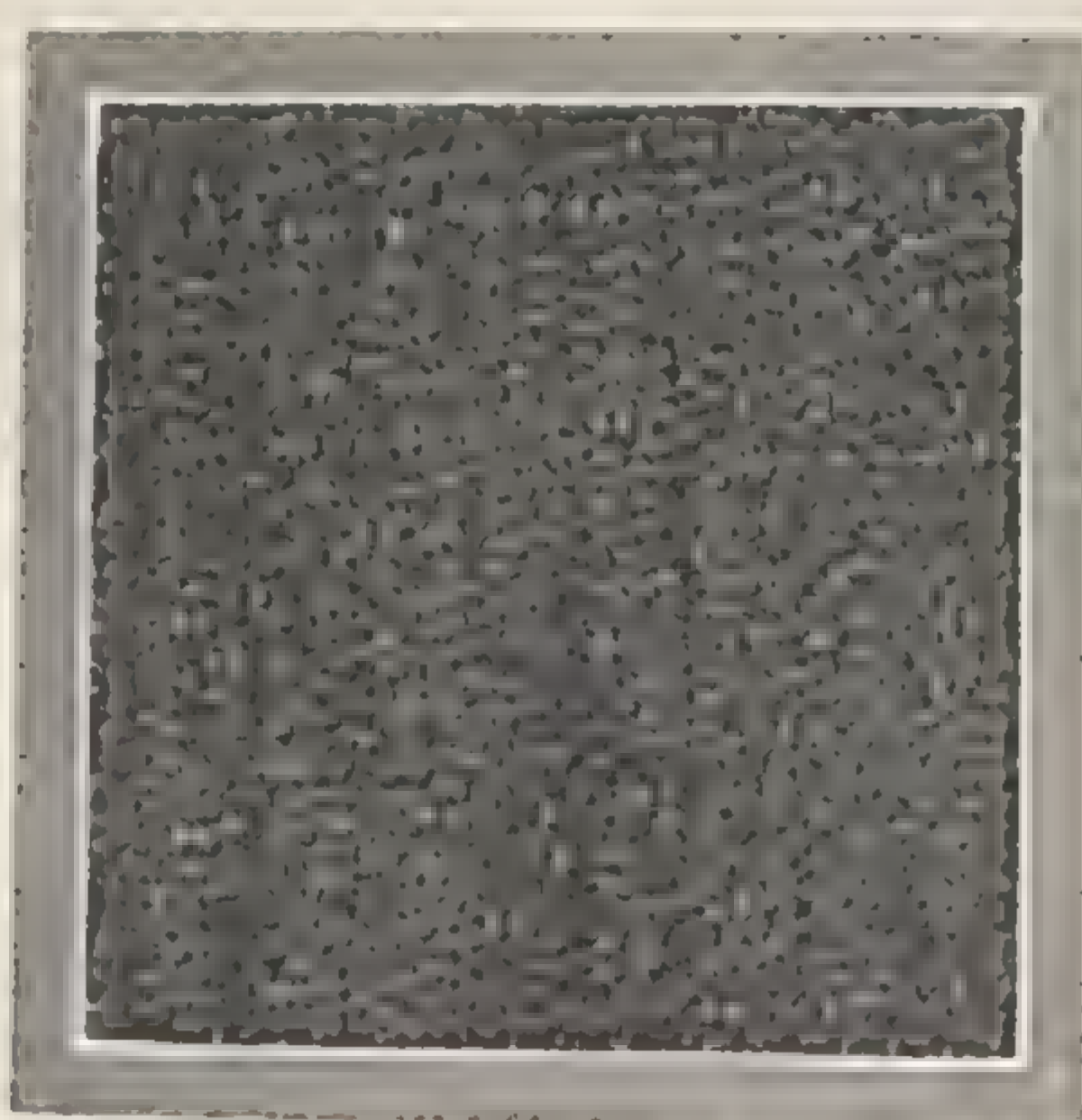
An English tweed in gray and green with a striped effect in white and black



Broken diagonal satin weave novelty cloth with smooth finish

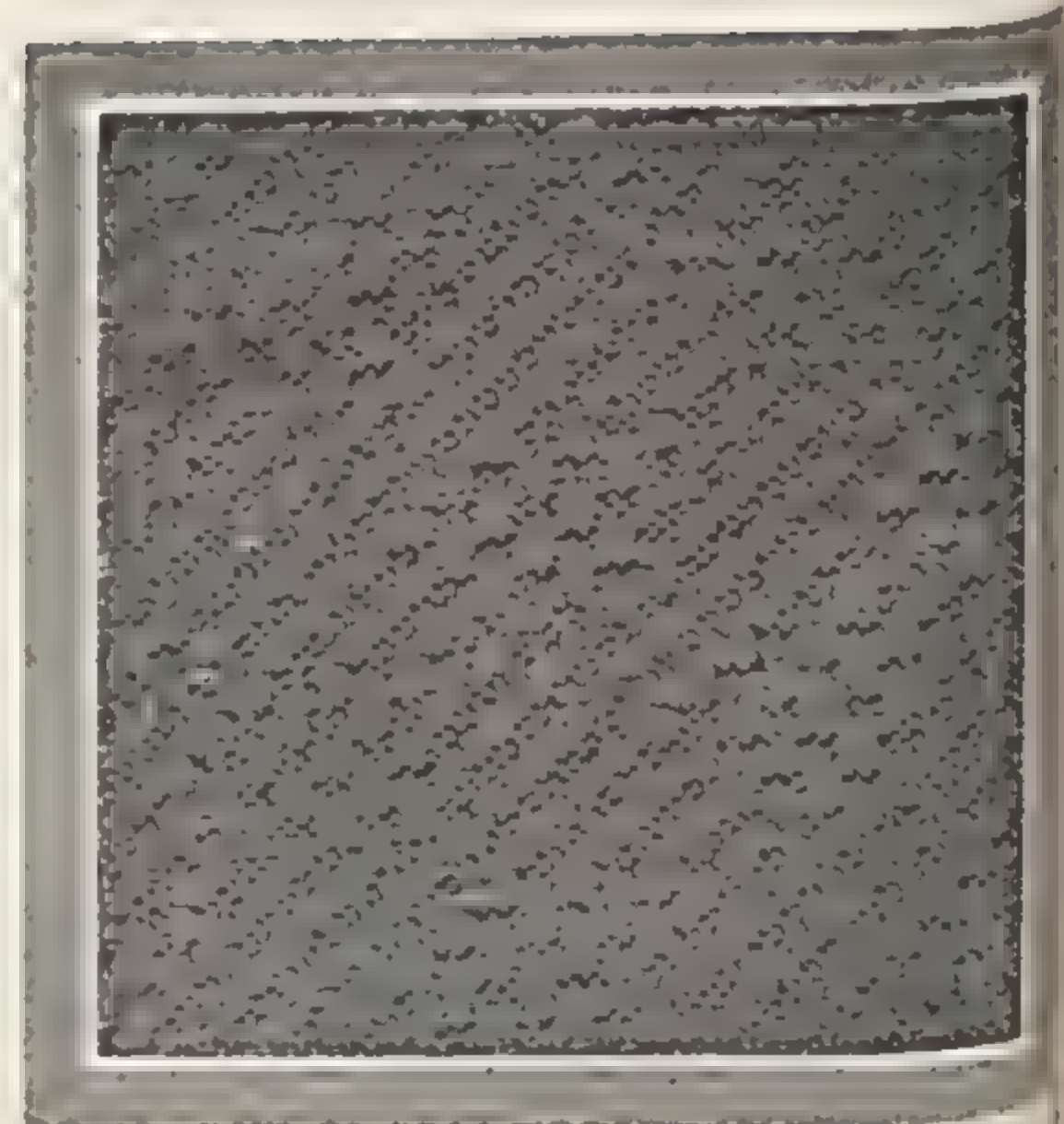


Dull bronze green cheviot with a decided basket weave.



Dark purple cheviot with a less decided basket weave

THE GENERAL TENDENCY OF THE SUITINGS THIS SEASON IS TOWARD ROUGHNESS, AND A COARSE WEAVE



Very novel worsted made from illuminated yarn, which gives the effect of a solid color except when closely examined

by these manufacturers who present materials of prime excellence. Among the assortment there are, at least, twenty different weaves of suitings, crêpes, voiles, etc.

NEW INEXPENSIVE SILKS

The manufacturer has been enterprising in producing new weaves in silks of moderate price. There is an excellent satin-finished material that is very good for foundations for evening gowns, wraps, blouses, etc. This is known as satin de chine and comes in every shade on the list of colors, both light and dark, at only \$1 a yard in a 36-inch width. This is soft and pliable in texture and warranted to wear well. There are a number of satin-faced evening goods which sell from 50 cents to \$1 and upwards. These are well chiffonized, and come in a large variety of colors. Chiffon satin is the name under which one buys an excellent quality goods, a yard wide, at \$1.50. Then for uses that require something rather heavy there is satin majestie, very soft and of considerable weight, which is splendid for evening gowns, and quite handsome enough to be used without veiling. Its price is \$2.85 the yard, and its width 54 inches. Persian silks abound in medium prices and cost from \$1 a yard upwards. There are Persian chiffons also in all-over patterns at \$2, and bordered chiffons of the same style range from \$3.50 to \$5 or \$6 the yard.

OMBRE CHIFFON

One cannot say too much in praise of a beautiful new shaded chiffon in a bordered material. Either edge has a wide self-toned satin band, the deeper tones appearing on the outside, the lighter at the middle of the goods. This is different from the shaded chiffons we have heretofore had which were dark on one edge and light toward the other. The price of this is \$3.50 the yard.

A NEW MATERIAL FOR EVENING COATS

This, known as wool back satin, is brought forward with great prominence by a house that has seen the need of a substantial drapable satin of some warmth for evening wraps. Its face is very brilliant, more so than that of an all-silk satin, and it is to be had in every color imaginable. The price is \$6.50 the yard. Also there is a lovely all-wool material, known as open cloth, with a heavy, rough surface, that is shown in all light colors and is warm in appearance, its surface being fuzzy and thick. It is splendid for use in the country, where perishable fabrics are out of place, and for children's dancing school wraps it is unequalled. Some pieces show a reversible color, bright blue behind white or green and so on. It sells for \$6.50 the yard and is 54 inches wide.

BROCHÉ CHIFFONS, CRÊPES AND SATINS

figured in self-tone are something that we have not had before. A very handsome pattern for evening gowns and one which is not exorbitant in price, sells for \$3.50 the yard.

Broché liberty satin is an exquisite fabric, its extreme suppleness lending great beauty to the inwoven design. A fashionable color in this is known as king's purple, being much worn in London by those who are in royal half-mourning. Price \$6.50 a yard.

CRÊPON BEDFORD CORD

I have seen no material this year that appealed to me more than this one. It is an all-silk crêpe with a

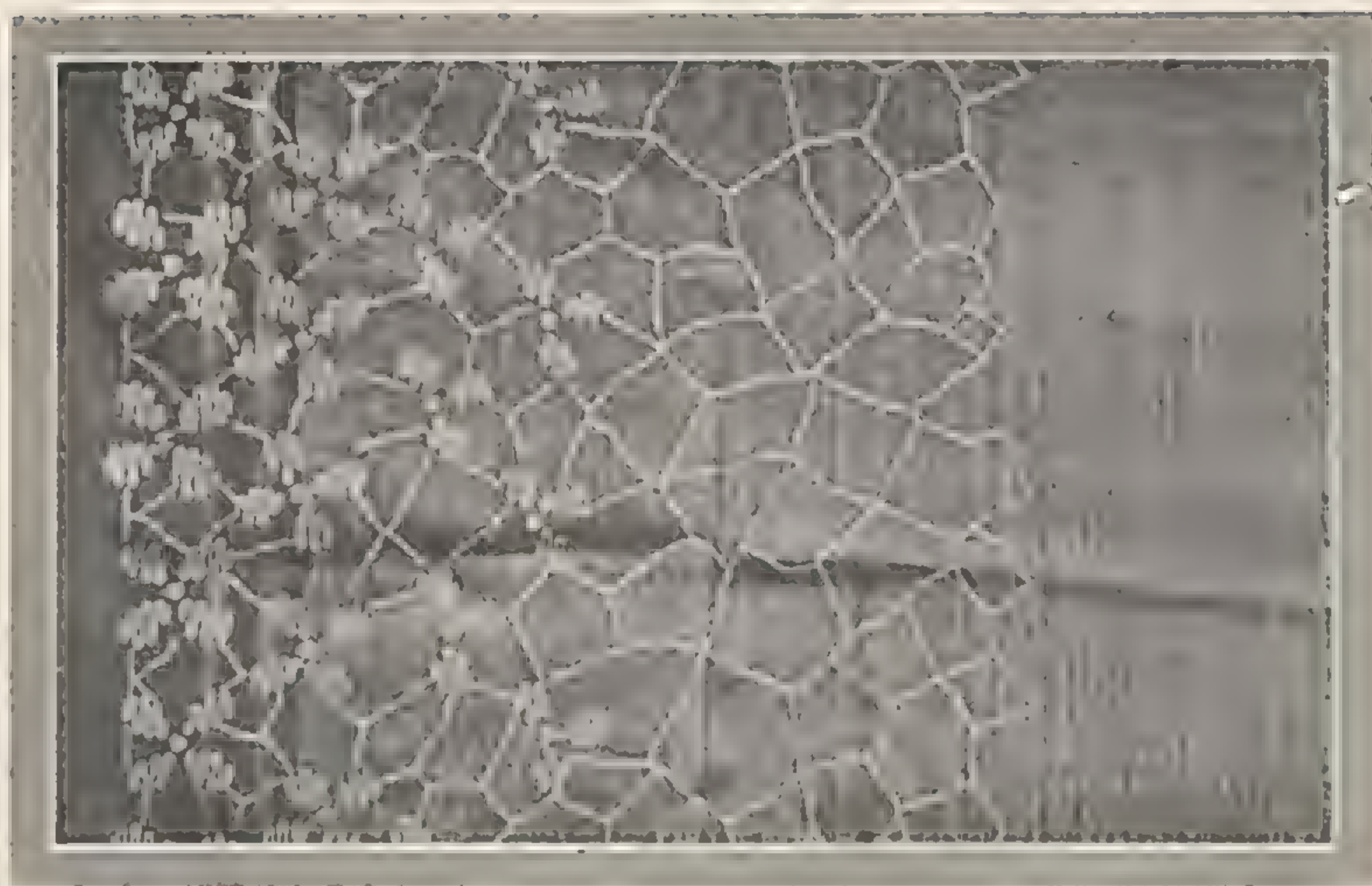
ribbed weave from which it takes its name, and is just the fabric for an afternoon or bridge gown, or for theatre wear. It is rich enough to hold its own among velvets, satins or brocades, and yet not of such pretension that one would feel out of place in it when walking or in the street car. Then, too, it is adaptable for either winter and summer. Price \$5.50 the yard. It comes in all the standard and new colors.

CASHMERE TETRAZZINI

is the name given to a new treatment of this standard material presenting it in either plain or chameleon tones. Price \$1 the yard in a 26-inch width. Blue and gold combined are good in it, also the soft brown known as faisané mixed with mauve.

PERSIAN SHAWL DESIGNS

are reproduced in crêpe de chine in the same patterns that were familiar to us as children. They are carefully treated in the designing, so that they give a soft monotone effect, and are used either for



Black crêpe de chine scarf material with gold printed web border

IT is a pity that so many good-looking women elect to wear a flat, broad band of satin across the top of the head. Such an arrangement is trying to the most beautifully modeled features, and has a harshening effect that is anything but becoming. By putting the band under the hair at the back from side to side one will find the result much prettier, leaving the natural softness of the hair to frame the face.

THE gorgeously brilliant trimming that gleams from so many handsome ball gowns for this winter was originated by Worth, and consists of genuine rhinestones sewn each by itself on a net foundation. It is too showy a garniture to be used with good taste except very sparsely. Often jet is mixed with it, especially when it is intended for white or very pale colored frocks, and the combination is stunning.

A BLUE serge suit has an unusual lining in a changeable green and yellow satin louisine. The collar and cuffs of the



Pretty evening scarf of white Chantilly

an entire gown or for trimmings. Price \$1.50 in a 23-inch width.

Note.—Upon the receipt of a self-addressed, stamped envelope Vogue will be glad to send its readers the names of shops where materials, etc., mentioned in this issue can be procured. Please state page and date and be explicit as to what materials are desired.

VOGUE POINTS

SHORT neck-ribbons of black moiré in half-inch width are now worn for carrying the lorgnon, which is considered more convenient for use when it hangs only to the bust. These are furnished with ornamental slides of gold, silver (either in the natural, gray, or the oxydized finish), gun-metal, cut steel, jet or rhinestone, and are as pretty as they are utilitarian. Sometimes the ribbon is separated at the slides, and obtains an added beauty by means of linked ornaments which cannot be displaced, as can the movable slides.

A CHARMING style of collar for wearing with a Dutch neck when necessity requires it, consists of folds of white net laid softly and held at the middle-back by an upright band of lace insertion. Frills of lace-edged net are then added as the outside border on each side and graduated towards each end. These dainty collarettes are extremely convenient for adding to a blouse or one-piece gown when a coat is to be worn, by those who abjure the low style of collar arrangement for the street.

EARRINGS have become so reestablished in favor that the fashion is no longer eccentric, and those who have held their long drops in reserve are now bringing them to light. Circlets of precious stones hung pendant from a single contrasting jewel—such as emeralds with pearls, or turquoises with diamonds—are commended by the present demands of fashion and the low-set hats. It appears that something brilliant and noticeable is necessary to offset the effect of extinguishment which current millinery suggests.

ALTHOUGH SCARFS HAVE BEEN WORN FOR SEVERAL SEASONS, THE FASHION STILL CONTINUES AND MANY NOVELTIES BOTH IN SCARF MATERIALS AND FINISHED SCARFS ARE SHOWN BY EXCLUSIVE SHOPS



Satin crêpe sprinkled with roses is lovely made up as a scarf



Theatre scarf of black satin lined in chiffon

suit are black satin, and the coat is cut on the line seen in many new models, which curve upward and are short across the front.

SMALL bellows will be found very useful for blowing dust from bric-a-brac, Chinese dragons, Dresden china, flowers and figures, etc. Breakage and scratches may, both, be averted by this simple means and the objects d'art kept much freer from grime than by other more painstaking ways.

WHISPERS To the Girl With Nothing a Year

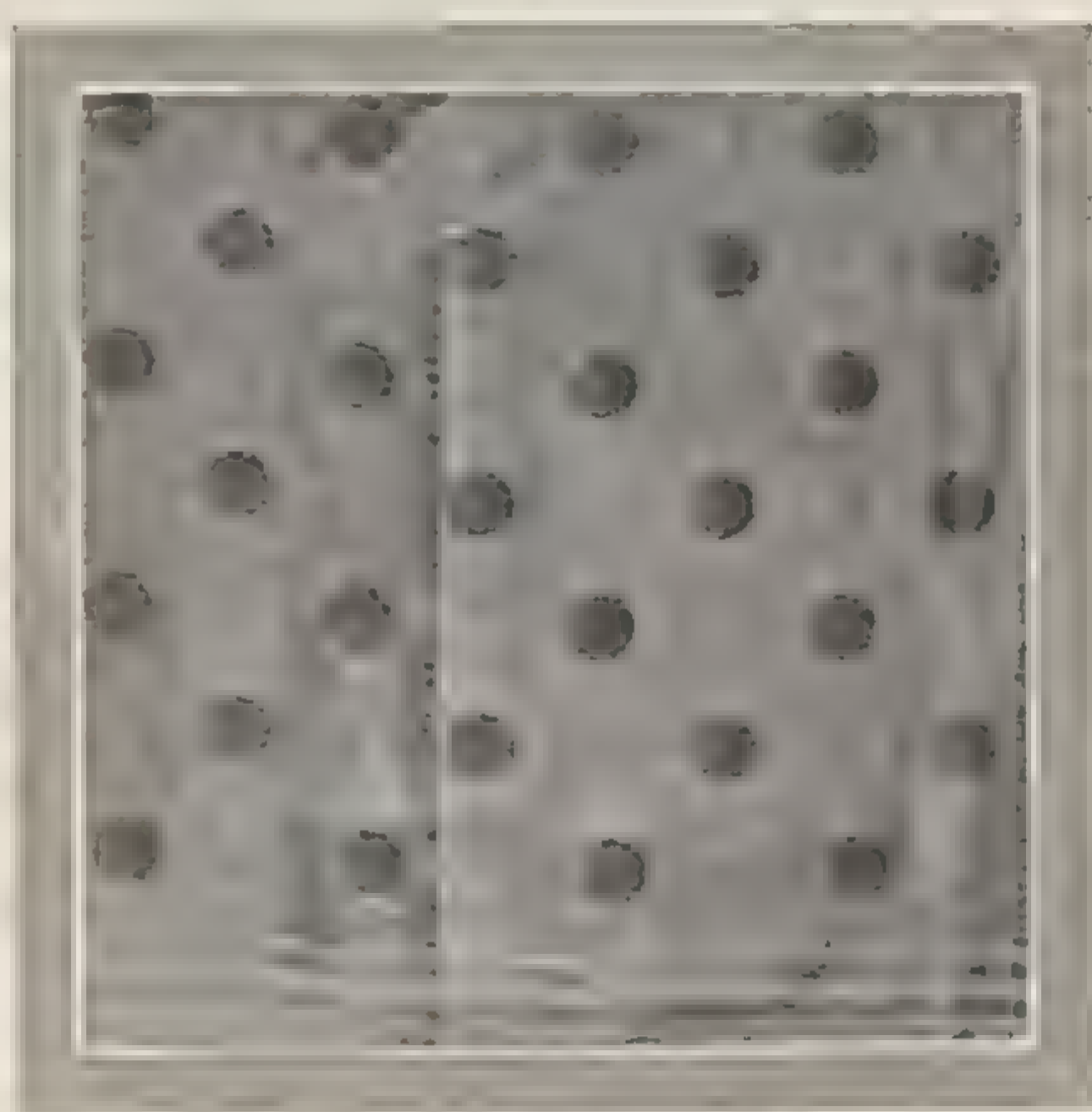
BEFORE putting lace away that has been ripped from a gown, pull out all the thread ends, and put it to soak over night in a bowl of tepid water and ivory soap-suds. The next day rinse it thoroughly, and before it is quite dry, press it with a fairly warm iron, then roll it or wind it on cardboard and wrap in blue paper. Packing lace away with dust in it rots it.

WHEN making a new cloth skirt, or even if making over an old one that has never been lined, it is well to put in a lining of silk to match that will reach just below the hips, for this insures longer life to the material and helps to prevent that ugly line from showing where the corset stops, and which causes the best made gowns to break at that point.

WHEN the hem of a cloth gown cuts out, take a very sharp pair of scissors, insert at the largest hole, and then cut the edge of hem through very exactly, so that there will be no jagged spots. Turn both the edges this gives in towards each other, the inner one a little more than the outer or dress edge, and baste carefully. Then slip-stitch by hand, dampen and press; remove the basting threads before the final press, cutting them frequently so that there will be no pulling. After pressing, sew on a good quality mohair skirt braid, letting it come below the edge, and be sure that this braid has been shrunk, or at the first wetting the hem will wrinkle.

peacock down to Chinese blue, but of course only the light tones of each. The trimming was real Valenciennes tinted to give that mellow tone of antique lace. Such finery is of course sent to the cleaner, although chiffon cloth is a washable material if care is taken in the laundry.

RHINESTONE buckles for slippers are shown with a bit of color added to match the frock with which they are to be worn. A cabuchon ruby, sapphire or emerald is often set in a ring of the brilliants, or the stones are mixed in fancy designs. Both extremes in sizes are worn, from large oval or square buckles down to



One of the new scarf materials in pink crêpe de chine printed in gold disks

A GREEK bandeau that is fascinating for a youthful coiffure is made of French gilt in diadem form with a row of graduated baroque pearls around it, with two very large ones placed at either end like balls. These balls, by the way, are the revival of a former fashion, for long hairpins headed in this way, with gilt chains hanging between them, were worn by lovely ladies in the days when curled coiffures were very much the rage. Pearls are very high in favor just now for head decoration, and the Juliet pearl net, shaped like a half-handkerchief, is one of the prettiest ways of wearing them.

A RECENT well-known bride had in her trousseau chiffon cloth nightgowns in all the new shades of blue, that being her favorite color. They ranged from pale blue through all the green tones of Nattier and

tiny ornaments scarcely larger than the fingernail. The latter are more distinguished, as they are not so often seen, but if the foot is large there is no gainsaying the fact that a big buckle tends to lessen its proportions to the eye.

The WELL-DRESSED MAN

Autumn Fabrics for Sack Suits and Others
—Fall and Winter Shirtings—The Season's
Infinite Variety of Necktie Stuffs

ALTHOUGH the danger of overstepping the limits of good style is greater in selecting suit materials of decided pattern and coloring, on the whole I believe the majority of men are too much given to conservatism. In this country—there does not seem to be the same fear of criticism among the Englishmen—we are apt to shrink from anything that may mark us as different from the mass of our fellows, and the result is a uniformity of appearance that, however much it may save us from the imputation of "loudness" and ostentation, is a decided sacrifice of individuality and exclusive style.

Every year there is the same old lot of nondescript gray and brown mixtures, stripes and overplaids—it may be here and there a microscopic variation of weave—and we look them over and say to ourselves, "Yes, that is rather 'pretty.'" It looks a good deal like the suit I had last autumn, but it's 'quiet' and unobtrusive." Certainly it is, and so is plain black cheviot and dark blue serge, and when it comes home from the tailor we find it absolutely correct, and so much the same in general character as the rest of the suits in our wardrobe that when we want to put it on we have to turn on the electric light in our closet to distinguish it from the others. And we put it on, and nobody at the breakfast table makes the least remark about our having a new suit, and when we call attention to the fact our family says, "Oh, yes, I didn't notice it, but I think it's 'quite' pretty."

Of course this is one phase of correct dress, but it is a kind of correctness that has no distinctive air whatever, and since smartness is to a great extent dependent on individuality of effect, it counts for little in the scale of fashion.

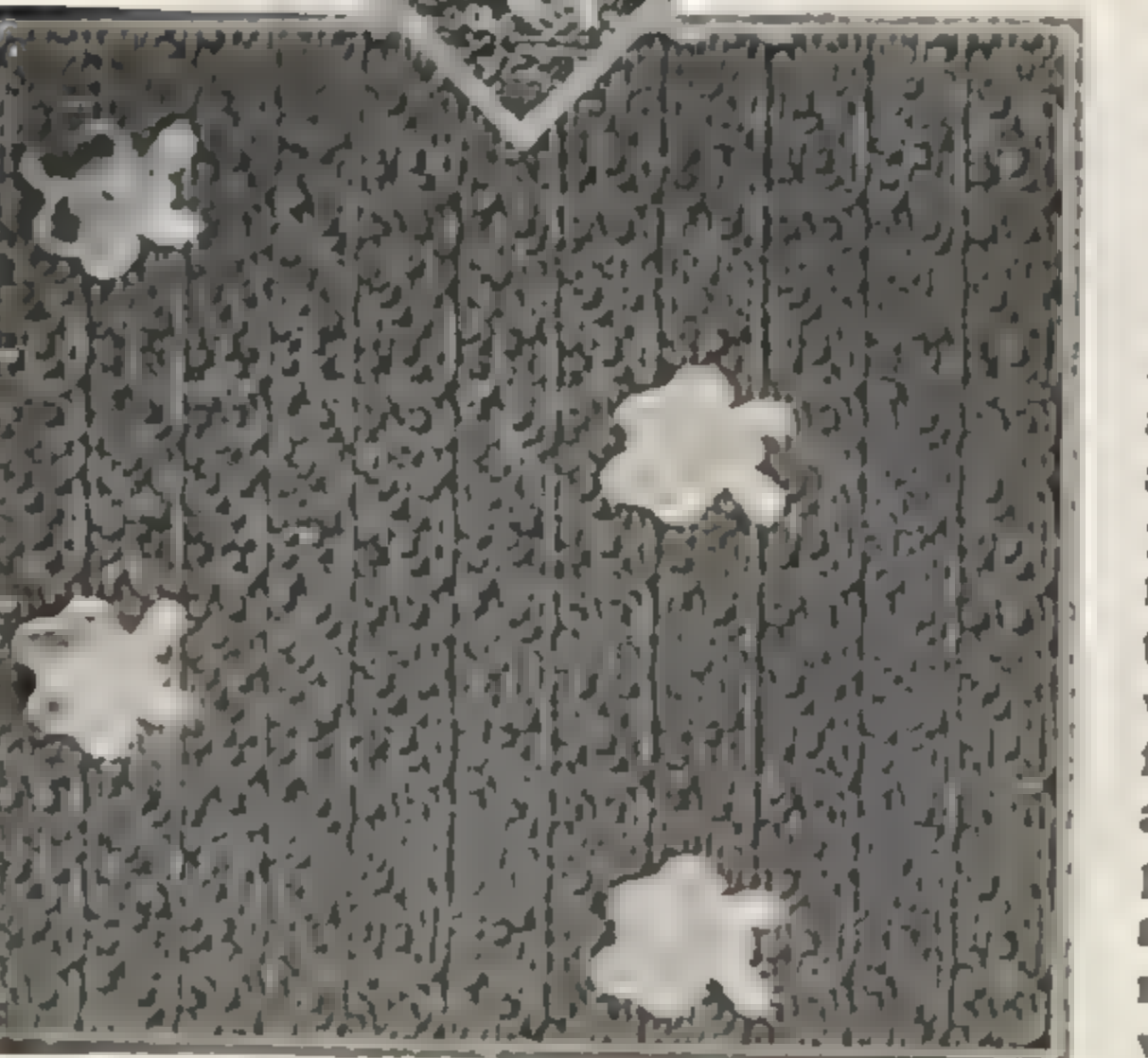
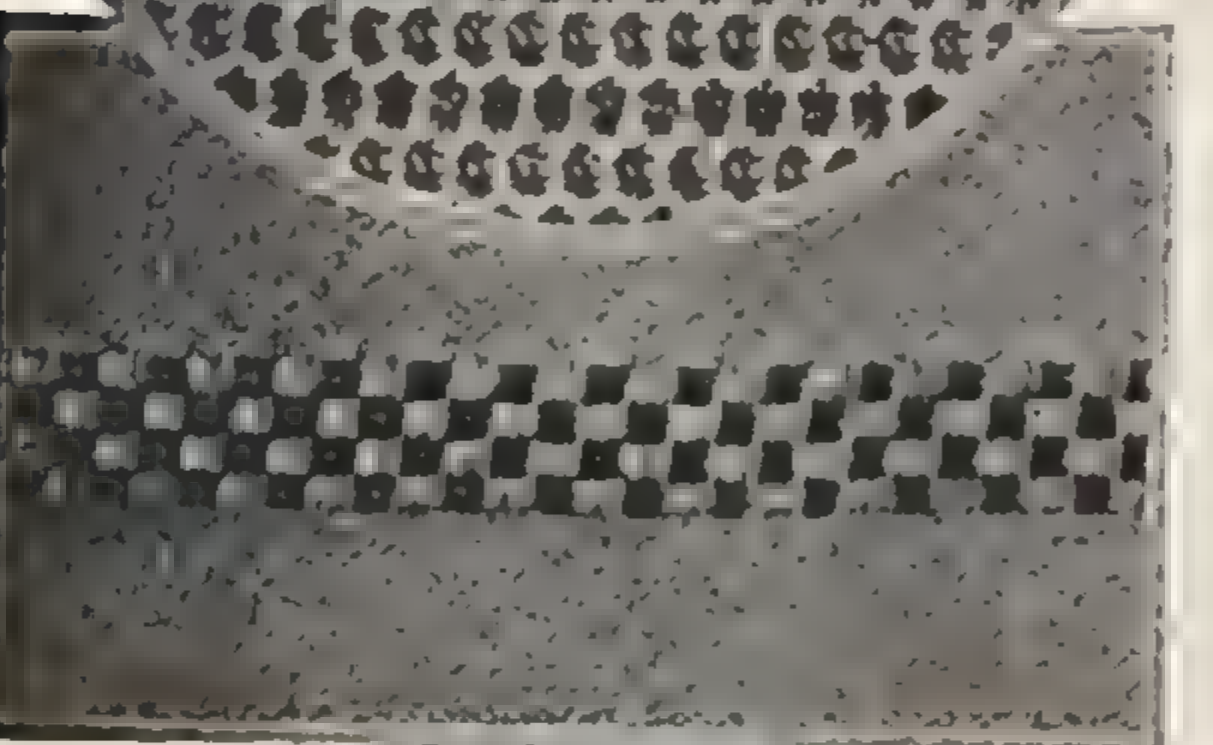
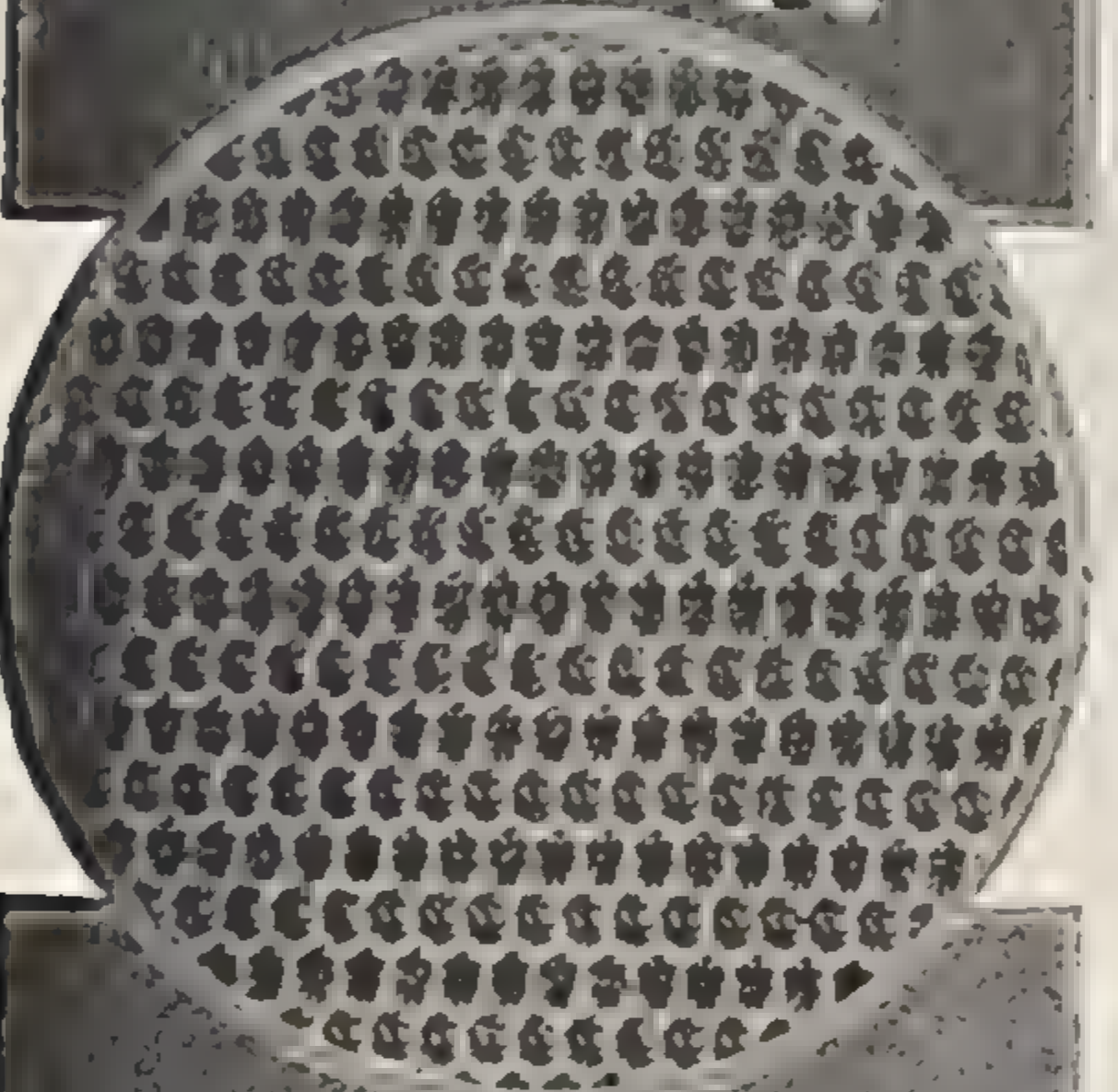
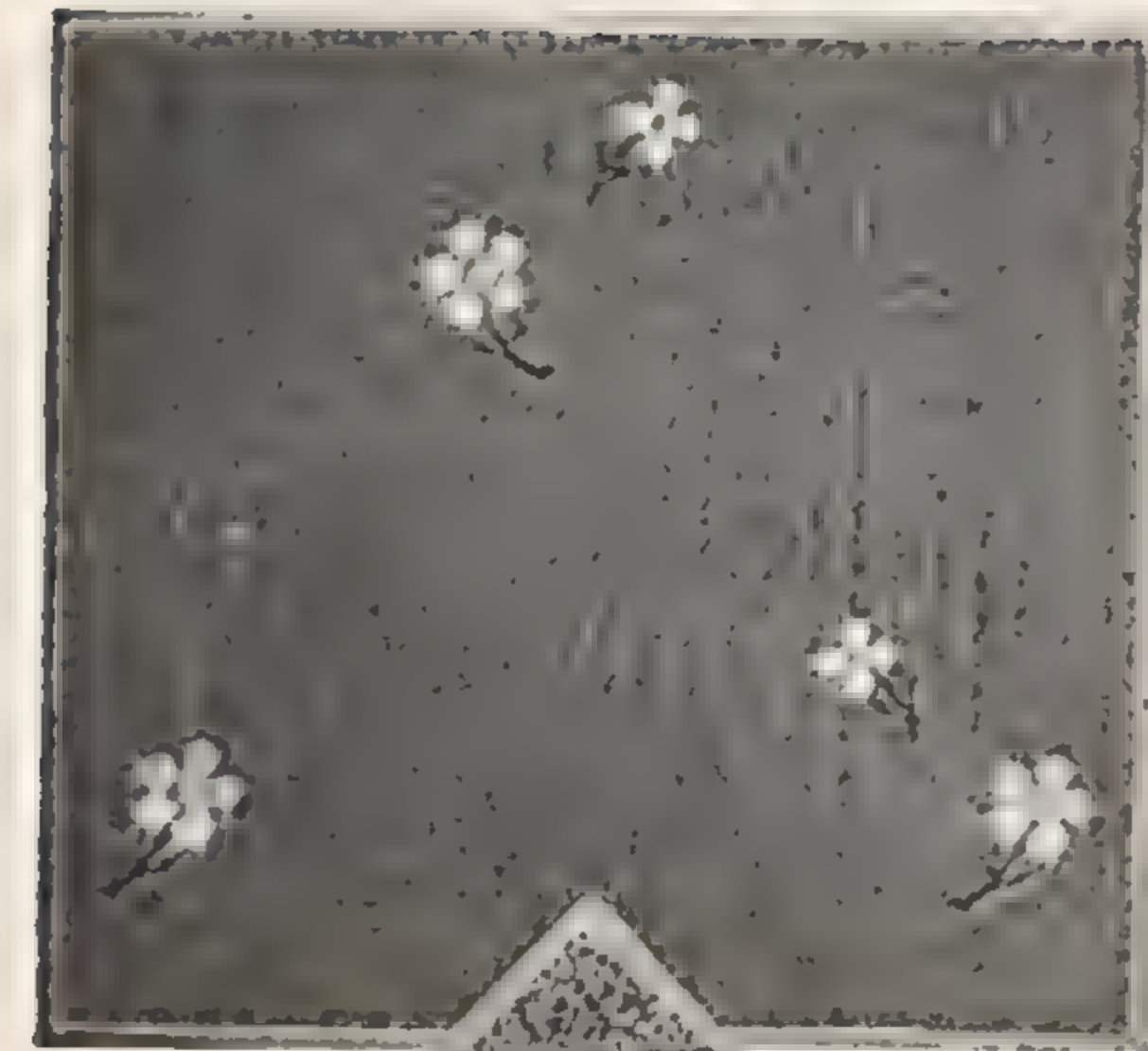
However, as has been intimated, the risk of positive bad form is vastly greater in running to extremes, and therefore the choice of materials of decided character, whether in pattern or coloring, must be governed by refinement of taste and due regard to one's individual possibilities. Some men can "carry" much more showy raiment than others without appearing overdressed, and it frequently happens that the kind of fabric best adapted to the style of one is the worst possible selection for another. So far as an observance of the prevailing mode of a season is concerned, it really matters little whether one wears a striped or a check or overplaid cloth, or whether the shade be gray, brown, green or blue, but when it comes to the question of personal becomingness the importance of the stripe over the decided check, or visa versa, is a thing to be reckoned with.

And, to take up the sack suit materials of this autumn, so far as I can see there really is very small choice between the broad classes of patterns and shades, from the standpoint of fashion. In looking over the importations of one tailor one may get the impression that the overplaid design is the leading idea of the season; at another shop the new cloths may strike one as leaning toward the general stripe effect. Here one may see a lot of quiet harmonizing mixtures; there some decided effects of herring-bone, diagonal, diamond, cross or basket weave. And on the whole one is apt to conclude that there is little out-and-out new, or so pre-eminently in vogue as to deserve the name of ultra smart. Indeed, although it frequently is the case that the general shade or pattern effect is more in evidence than another, and although as a very good classification it may perhaps be said that the simple and complex overplaid designs are this year in the lead, fashion in sack suit materials is never so narrow that as between two cloths equally good in point of style, and equally attractive in themselves, one can be called more smartly correct than the other.

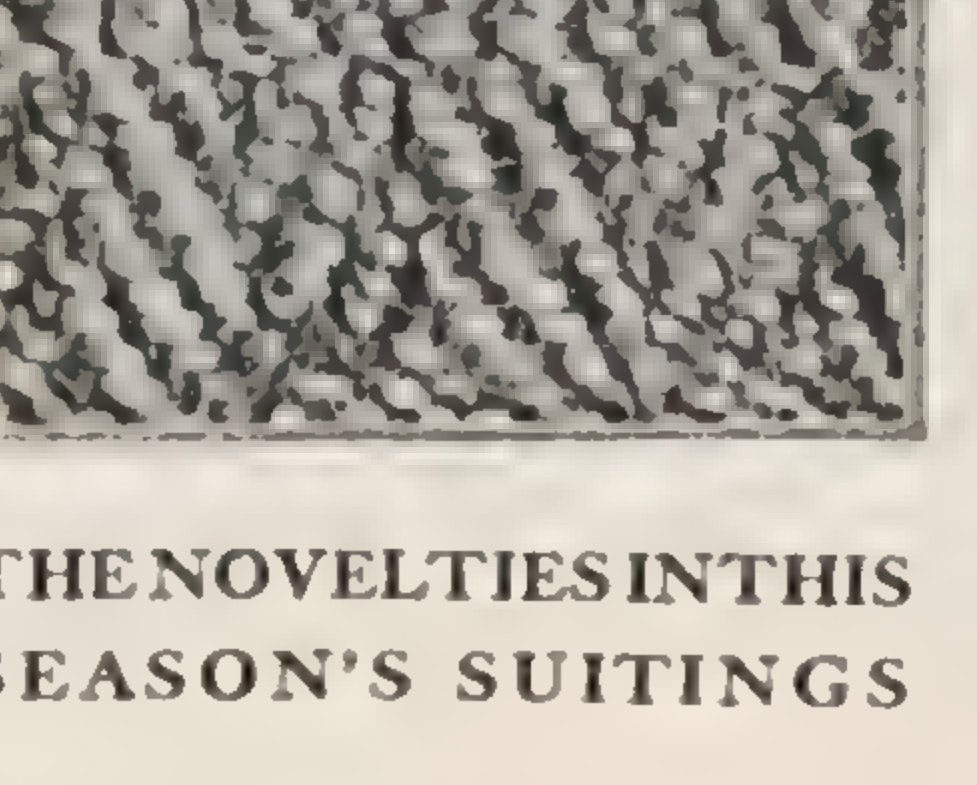
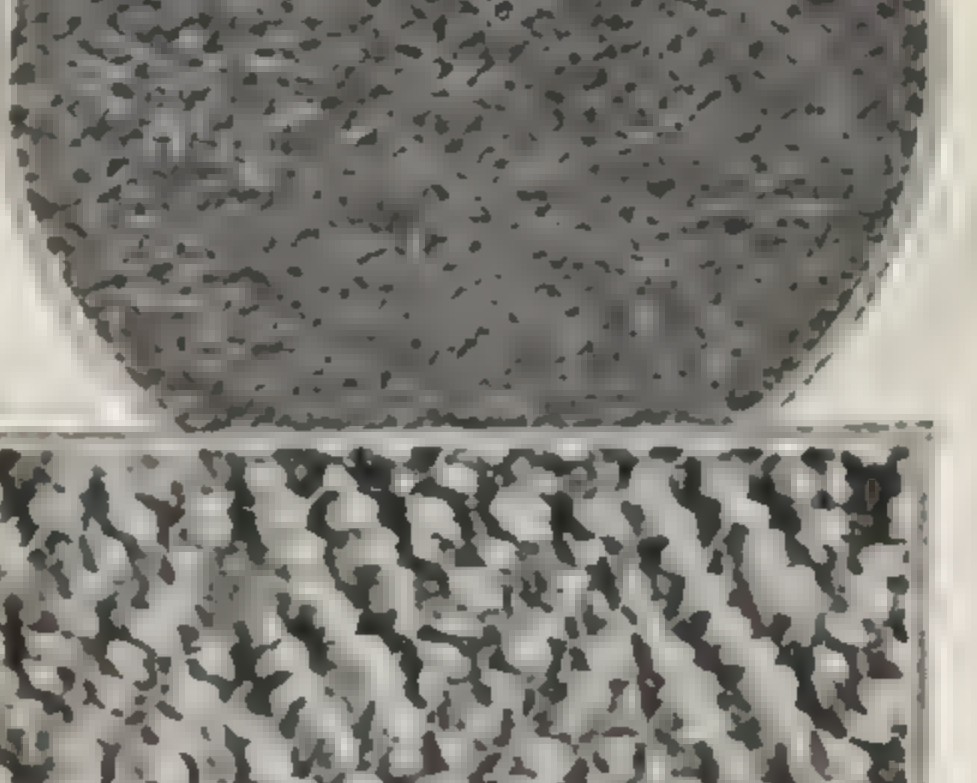
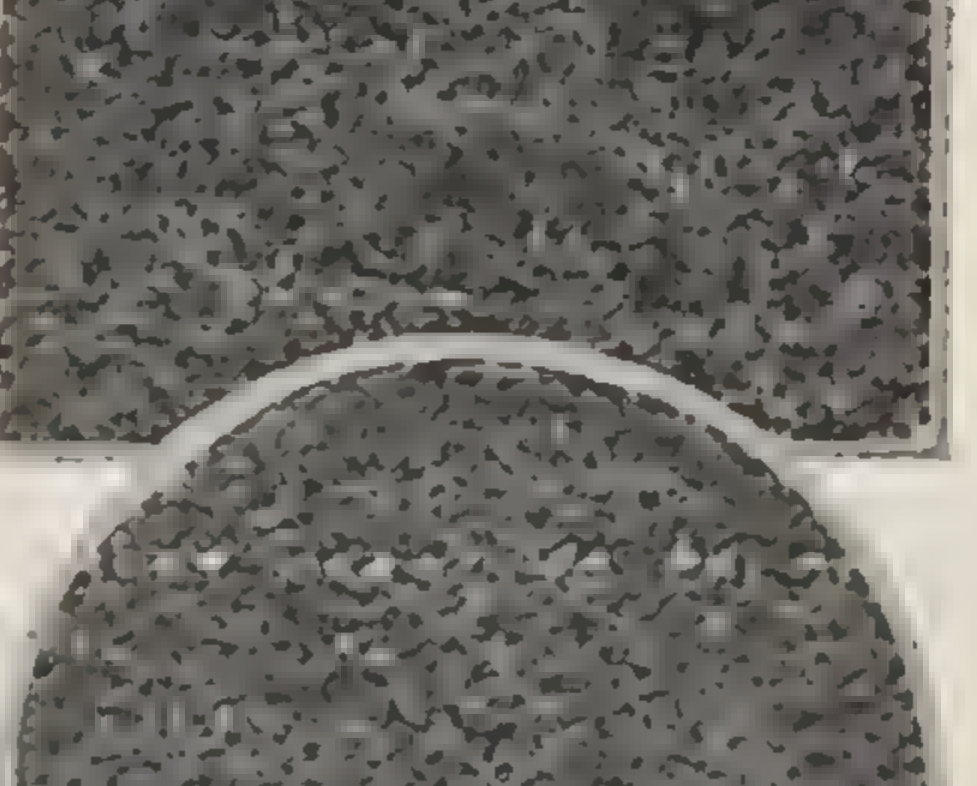
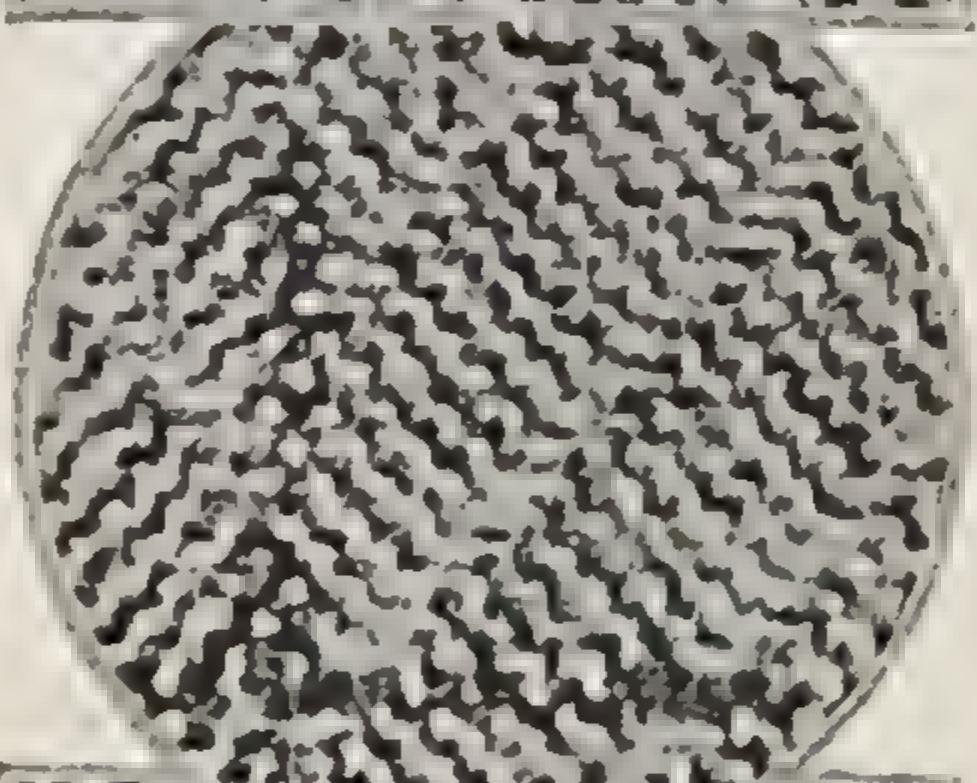
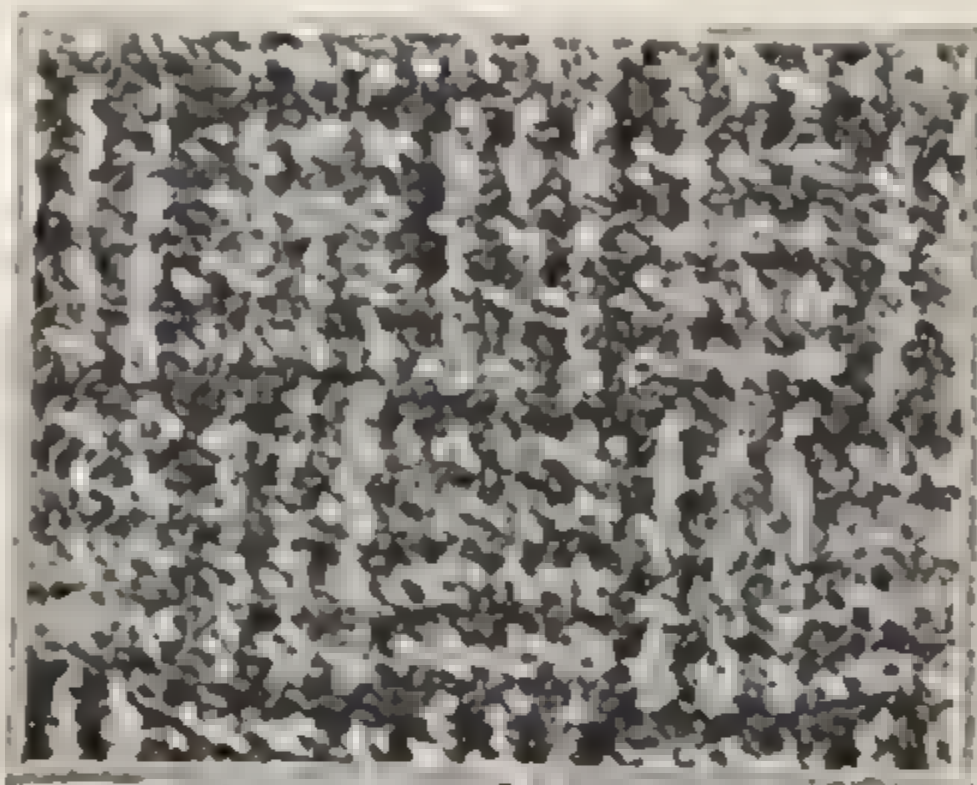
If one kind or pattern or shade of cloth has been in such popular demand as to have become common, it is usually well to select something else, but generally speaking one will make fewer mistakes by choosing the intrinsically stylish and becoming fabric than by attempting to follow what one may suppose to be the season's fashion.

I always feel that it is more or less hopeless to attempt to give a description of specific fabrics that will convey any idea of their real appearance to the mind of my readers, but from the pile of "samples" before me I may say that among the grays there is a hopsack weave, with double line of black and almost indistinguishable thread overplaid of red; a very wide herring-bone (perhaps it should be called an alternate diagonal) with diamond weave in white—the white effect being only the effect of the weave, not caused by a white thread; a soft flannel with dark blue and gray lines so closely spaced as to give the general appearance of a blue-gray body color; a cheviot with broken square pattern of black, giving a general dark-gray effect; a shadow stripe of two shades of dark brown with here and there a fleck of red and green, the whole (I don't know how to describe it otherwise) mixed with gray, to give a brownish-gray appearance; a hard finished gray with the least suspicion of overplaid in black (but the effect being more of a stripe than a plaid) and a check of blue, brown and gray with soft finish surface.

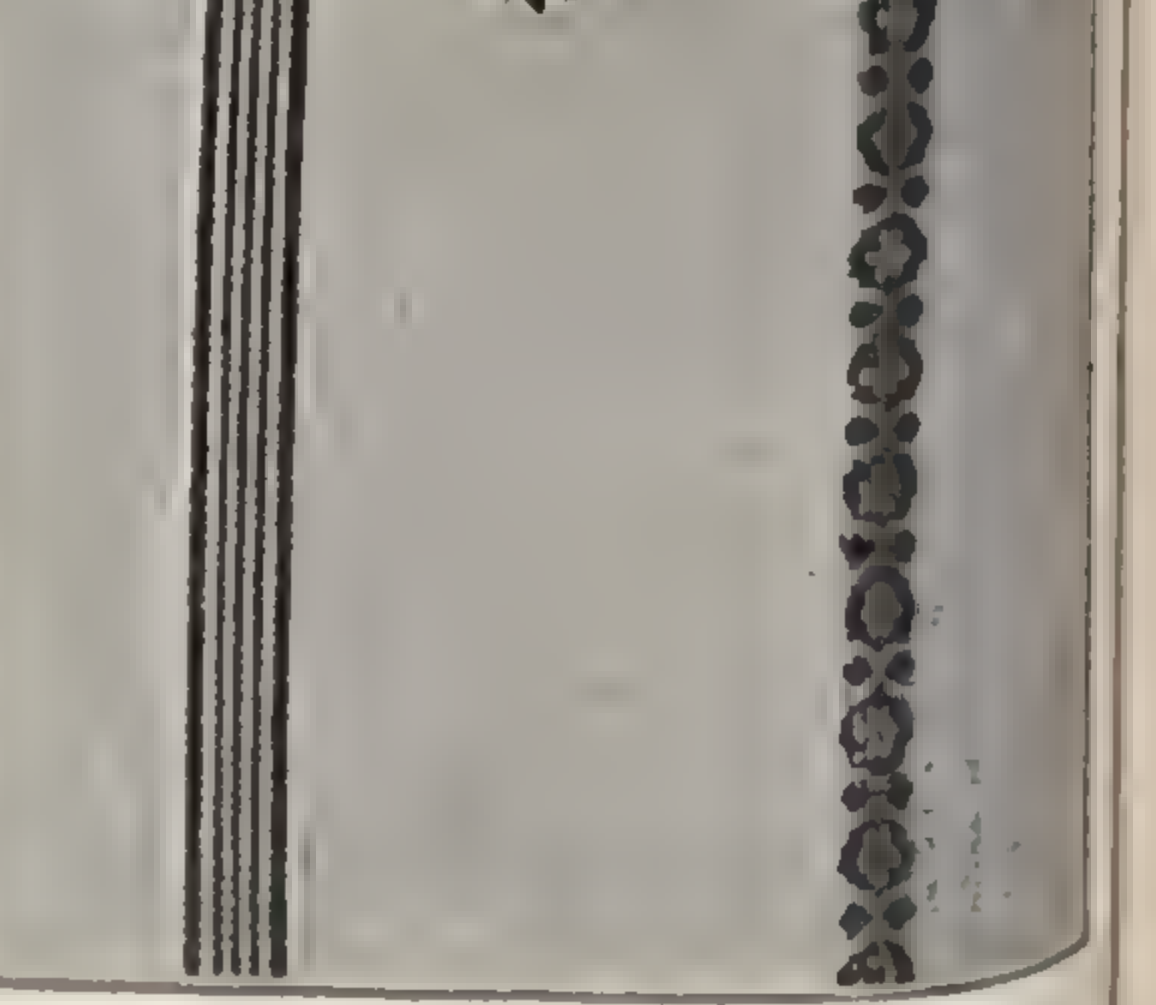
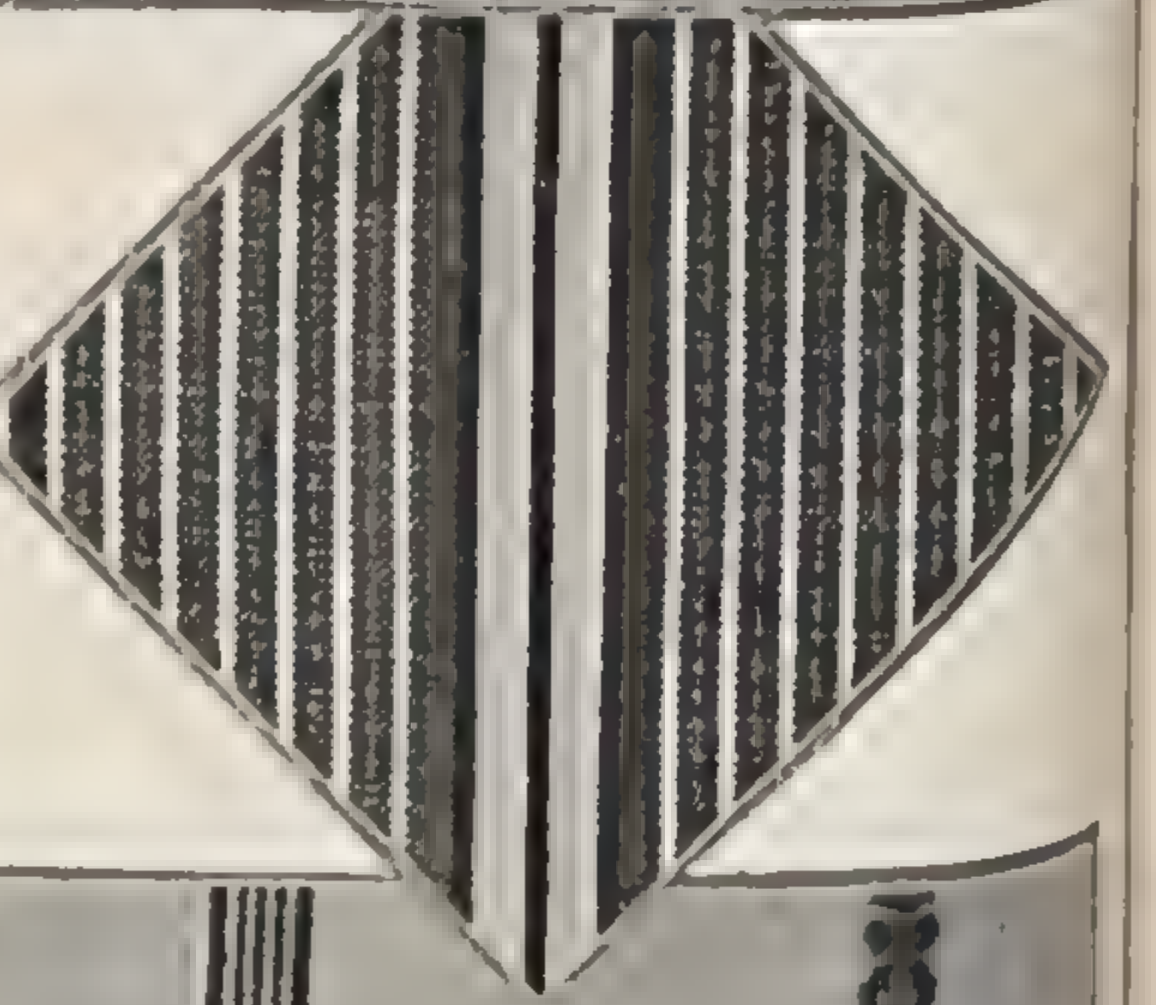
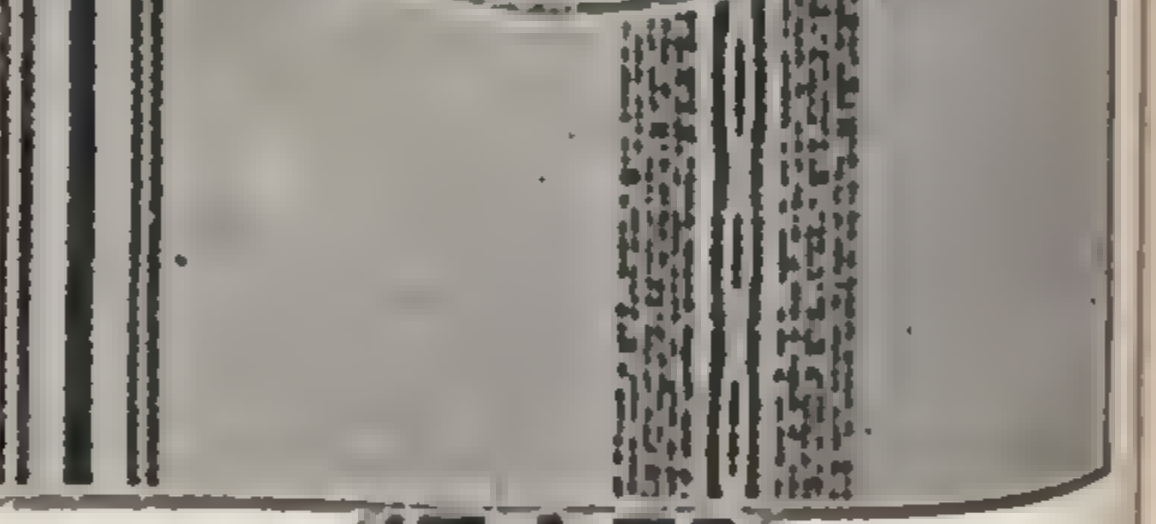
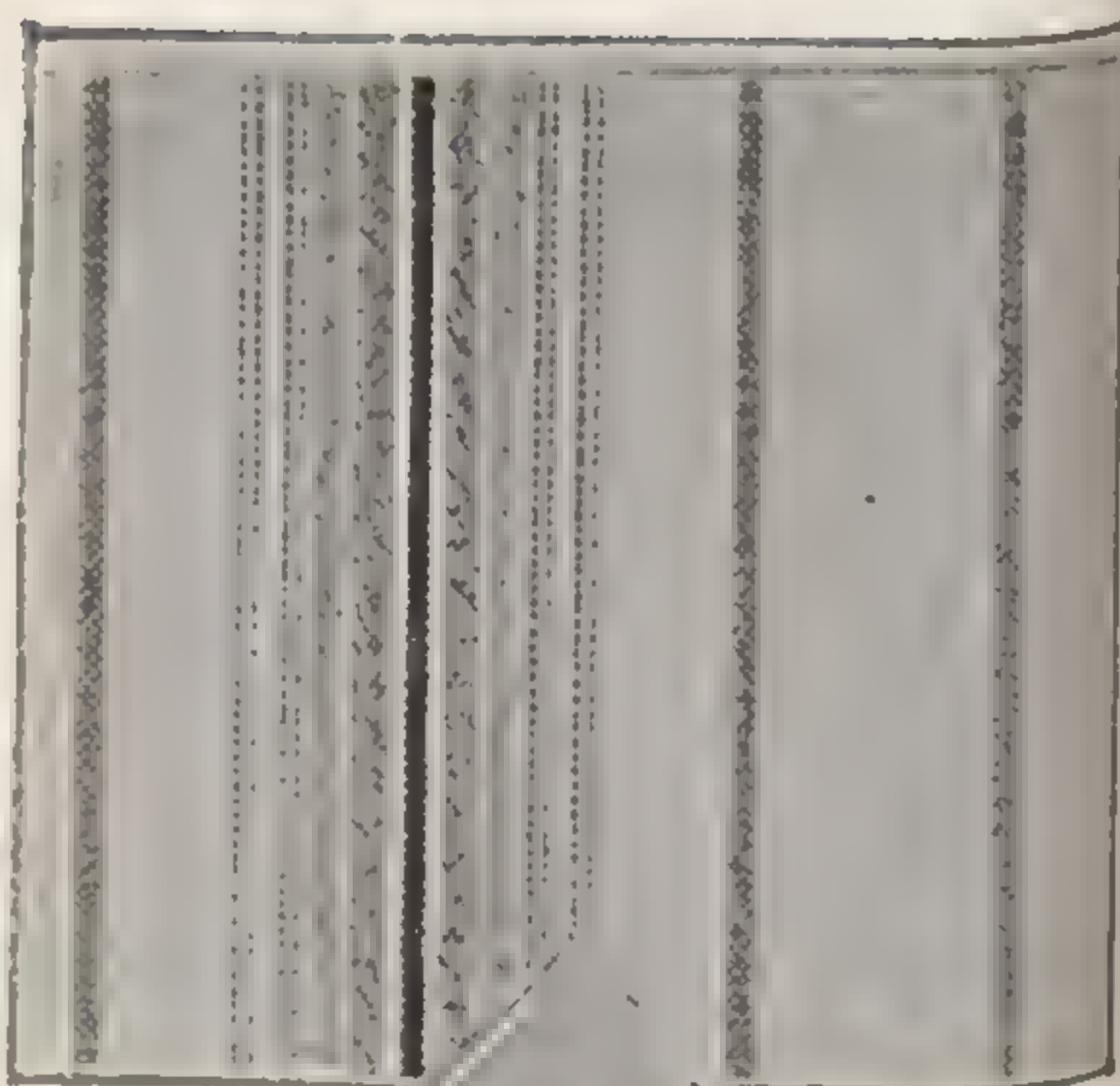
(Continued on page 70.)



EXAMPLES OF THE
NEW WEAVES
AND DESIGNS IN
GRAVATTINGS



THE NOVELTIES IN THIS
SEASON'S SUITINGS



THE BEST EFFECTS
IN SHIRTINGS
FOR THE AUTUMN
AND WINTER

WHAT SHE WEARS

IT would be an interesting pastime

to compute just how many times in a century the fichu, the leg-o'-mutton sleeve, and the Directoire sash and revers reappear; even the prevailing narrow skirts, which are denounced by editorial critics as pernicious and offensive, are not strictly original to our era. Far from it; after hoop-skirts came a natural shrinkage in proportions, and the "pull-back" of the Grecian-bend period is not entirely forgotten in the sweep of comic events, for the caricaturists, according to their wont, were swift to seize upon this mode which so easily lent itself to extremes. So far as the narrow skirt is concerned, evidences of the modification of it are beginning to appear. One model of that character displays a lengthened tunic at the back in the form of three-quarter-length coat-tails, and is in reality a revival of the Directoire style. This lined over-garment stands out from the figure on the sides when it is in motion, giving an appearance of amplitude to the narrow skirt, and making the latter assume a subordinate, petticoat-like character. The peculiarly striking gown developed in this manner is made of old-gold cachemire de soie combined with black satin, and the skirt is fashioned on ultra-simple lines, with the straight-around piece set on at the knee, but minus the usual back panel. The long princess coat is smoothly and cleverly tailored at the back, and falls to within three inches of the skirt's lower edge, being cut away in front at the belt-line, from the side-body seam. The lining of black satin is charmingly revealed with the figure's swaying, and the high crush girdle of the same is finished on its lower border with a lace-edged frill of white lawn. The lawn is also used to develop the full plastron, decorated with vertical lines of German Valenciennes insertion, the collarless

Wraps of Satin and Charmeuse for the Mid-season—Autumn Passing of the Very Popular Diaphanous Over-garment—Driving Coats Developed in Cloth Combined with Fur—Black and Emerald Green a Good Color Scheme for Afternoon Toilettes

Joseph Harriman wore a striking wrap in circular shape, known as the monk's cape, made of Copenhagen-blue broadcloth, and her large white hat, veiled in black Chantilly lace, was mounted with white aigrettes.

BLACK SATIN WRAPS

Several of the black satin wraps in evidence—especially those worn by Mrs. Peder Brugiére, Mrs. F. O. Beach and Mrs. Whitney Warren—were novel and picturesque as well. That worn by Mrs. Beach covered her costume completely and fastened on the left side with one large decorative button. The models were not dissimilar, the main point of differentiation being the line of fastening. The deep dado band confining the fulness, and also the kimono shoulder, were present in almost every instance. Later, this style will be largely utilized in heavier materials, especially in the combination of cloth and fur, as illustrated. One that I have seen is made of burnt-violet cloth combined with bandings of skunk fur, and is extremely rich and beautiful for a carriage or motor coat with its lining of pale lavender brocaded with gold. The fur collar takes a deep U curve both back and front, and the wide foot-band is fashioned in concave curves on the sides that result in knee-high at the same cardinal points; also, there are deep fur cuffs. The toque intended to be worn *en suite*, is made of burnt-violet velvet with a Priscilla band of skunk fur turned back from the face. There is a marked tendency to fasten these garments on the left with a single decorative button or clasp, and some of the ornaments selected are of elaborate workmanship and great costliness, representing the efforts of skilled artificers in metals, jewels or horn.

NOVEL NOTE IN COSTUMES

This fashion of closing garments with a single button on the left finds a new de-



A fascinating model in cachemire de soie with a novel belt in black satin edged with a frill of lawn. Vogue pattern cut to measure, \$4



An effective combination of dove gray marquisette over Persian orange chiffon, veiling turquoise blue satin. Vogue pattern cut to measure at \$4

neck being adorned with a brooch of old silver, set with lapis lazuli. The most characteristic touch is shown in the deep, square collar of the self-material, trimmed with bias bands of black satin, which extends down the front to form the revers; and the long sleeves are rigidly close-fitting.

A large-crowned black Gainsborough, faced with white velvet, is intended to be worn with the costume as a smart finishing touch. It is trimmed high, with wired black Brussels net.

CHIFFON WRAPS UNSEASONABLE

How hard it is, with the advent of frost, to relinquish the fascinating wraps of chiffon, lace and marquisette, which shield the costume with veiling, yet reveal the figure sufficiently, only those can know who have become addicted to the habit of wearing them. Some that were displayed at the Newport Horse Show were bewitching affairs, and particularly noteworthy was one of royal purple marquisette which was the over-garment of a very beautiful creation worn by Mrs. Henry S. Lehr; a large purple hat with a mount of purple plumes completing the regal picture most harmoniously. Another, of black Chantilly lace lined with cerise chiffon, worn by Mrs. Edward J. Berwind, was strikingly effective when supplemented by a large black hat crowned with cerise plumes. Mrs.



Carriage coat and toque of burnt violet cloth and skunk lined with lavender silk brocaded in gold. Vogue pattern, \$3

velopment in costumes as well as in wraps, and a toilette worn by a guest at one of the smartest of the autumn weddings illustrates the style. The semi-princess gown of dove-gray marquisette was made over orange Persian chiffon, surmounting a foundation of turquoise-blue satin; these several veilings giving peculiar depths of softened color, and perpetuating the fashion that was introduced last spring with such charming effect. The tight sleeves were cut in one with the surplice waist portion, and a high-necked guimpe of dove-gray lace over gold net was in evidence. The crossed fronts were fastened with a single button on the left breast, this being made of lava and cut steel, another at the waist line and the third on the high pointed foot-band, where it crossed on the left side, holding down in Quaker-like severity the shirred drapery of the skirt. To the uninitiated, it seemed rather a simple little frock, but the art with which it was put together required the genius of a master-hand to develop its subtleties. The hat of dove-gray crêpe de chine, without trimming, which had been shaped into smoothness with consummate skill, was worn with a large-figured white lace veil.

SUGGESTION FOR RESTAURANT GOWN

Black and emerald green has long been a favorite combination for women of brunette coloring, and it is especially good this autumn. One such, made of black marquisette enlivened with emerald satin and crocheted disks, worn at the Newport Horse Show by Mrs. John R. Drexel, was an exquisite creation; and another that I have seen recently was an ideal restaurant gown in that same combination. The closely fitted fourreau—or foundation skirt—of black satin, was made in three circular portions to achieve the proper curves, and these were put together with half-inch tucks. Over this was draped a scantily shirred skirt of black net that was jetted all over with pinhead beads that scintillated with every movement. The green appeared only on the bodice which had a beautifully fitted guimpe of white chiffon, and over this the kimono sleeve was set on in such a way that it gave a pretty square-necked effect. The black bands of net which overlaid the green bib and sleeves were heavily encrusted with cut jet, and the green itself was only visible through very open appliqué black guipure lace; narrow green

(Continued on page 70.)



One of the new grenadier hats worn with a restaurant dinner gown of fine black beaded net. Vogue pattern, \$4

The YOUNGER GENERATION

Caps and Bootees for the Baby—A New Kind of Duvet for the Infant's Crib or Carriage—Frocks and Wraps for Practical Purposes—Hats for Autumn



Simple blue linen, one-piece frock trimmed with self-tone soutache braid

WHAT could be more delightfully suggestive than the first little shoe that a baby wears? Soft it must be, and very tiny, but it is no longer made of wool, as was formerly the case, for the knitted bootees, which were considered indispensable to the new arrival, have been relegated to the shades, in favor of dainty white moccasins of fine linen or satin, richly embroidered or covered with lace. Sometimes, if made of pink or blue satin, the sole and sides are cut in one, and gathered on the top into a vamp which is embroidered.

A pretty pair of infant's shoes, shaped like ankle-ties and made of pale-blue satin covered with baby Irish lace, have a lace floret posed like a rosette on the vamp of each, the soles of soft kid being so nicely finished on the inside that one wonders how they can ever be taken apart for cleaning without destroying their dainty perfection, but in these days of dry cleaning such inquiries are unnecessary.

BOOTEES OF WHITE PIQUÉ

Another variety, illustrated, would prove far more serviceable, because the material utilized is white piqué bound with narrow pink satin ribbon, and there is dainty pink silk embroidery on the vamp.

NEW QUILTED "PUFF"

And apropos of baby paraphernalia, I am reminded of a fascinating quilted "puff" for a crib or carriage, which I saw spread over a luxurious infant a few days ago. This small-sized comfort was made of washable blue silk combined with white, the centre on one side being made of white with a three-inch blue silk border, and the opposite side vice versa. The little spread was filled with the softest wool, and the whole was quilted in diamond spaces, with the stitches caught through in a whirl like a snail's shell. Without seeing it, one could not imagine what a pretty coverlid it made. Sometimes an outside coverlid, for frequent change, was added, for nothing is permissible about a baby which shows the least suspicion of soil. It was made like an envelope in fine white batiste or mull, decorated with lace inserts or hand embroidery, so that the little "duvet" could be kept in perfect condition without the necessity of cleaning.

EMBROIDERED CAP

From shoes to headwear is a long step, but the revival of an ancient style of cap is an interesting development. It is the daintiest kind of work by expert needle women on the finest material. In shape, when outspread, it defines a half-circle, with the diameter side fitting closely around

a child's face, and the circumference drawn in by a series of eyelet holes and ribbon, fitting the back of the neck with a narrow frill, the ties being adjusted at the side of the chin. A line of hand embroidery is added all around the border, the outside edge being finished with a scallop. If made of thin handkerchief linen, and inside cap of white, or pink, or blue silk may be worn for greater warmth. The advantage of this little cap is the ease with which it can be laundered. Illustrated on this page.

LITTLE RIDING-HOODS

Another kind of head-covering is illustrated, that merits approval, is fashioned exactly on the style of the little red riding-hoods that were once the delight of our childish souls. These show the circular cape and hood cut in one, the latter being shirred around the face with a frill or allowed to lie flat on the shoulders when not in use. Pale-blue poncee lined with taffetas is the excellent medium of development of the mid-season, but the same model would answer perfectly for cold weather, if ordered of smooth cloth in plain light colors or red, finished with a silk lining to match, or of any contrasting color. There are vertical slits that provide egress for the hands, when necessary.

HAND-MADE FROCKS

A charming new idea for the decoration of the hand-made frocks of young children is capable of infinite variation. Its application may be best illustrated by a description of the method. A little yoke slip of fine white batiste has the yoke lengthened to form the front panel. Vertical bands of Valenciennes lace are inserted as an outline to this panel and also in the yoke and around the Bishop sleeves. Every here and there on this lace are set the

florets or roses that are such a characteristic part of baby Irish lace, and the result is even better on the thinner lace. The same suggestion is admirable for point de Paris, if similarly applied. Hand-embroidered bands may replace the lace ones, if preferred.

One of the best models is made of white mercerized linen of an almost silky texture. The front panel extends into the shoulders, and the under-arm fullness of the skirt is confined on the lower edge by two strap-bands of the self material, having a single white pearl button on the overlap. The Dutch neck and elbow sleeves are finished with soft ruffles of handkerchief linen that have a fine edge of real Valenciennes lace. See illustrations.

NEWEST GUIMPE DRESS

The newest effect for a guimpe frock reminds me exactly of the flat style of dresses we used to cut for our paper dolls out of colored tissue paper. The large arm-sleeve and square neck are trimmed all around these outlines, running down double on the sides under the arms, and continuing around the bottom. One such made of Copenhagen-blue linen with a soutachée border of darker blue braided in the lighter blue, was the most bewitching little dress one could imagine. There were buttons of the self-material in double groups of three, under the arms, and effecting the fastening on the shoulder.

Another frock which made a most favorable impression was a school-dress of olive-green prunella, intended for a girl of ten or twelve years. It was made with a belted blouse of self-colored messaline. The knee-length skirt was kilted, and the blouse had a square Dutch neck, the elbow-sleeves being cut in one with the shoulder. A white, or black, leather belt could be worn, harmonizing in color with



Practical school frock with plaited skirt of prunella and blouse of messaline to match



Smart autumn coat of polo cloth and pekine satin. Hat to match

the hair-ribbons. For a very severe climate a velveteen blouse might be substituted for the messaline one, and the costume would lose nothing of its unique style and practicality thereby.

CHILDREN'S COATS

In writing of children's coats, one might fill a volume, for there is great variety in the style of them this autumn. All of the old favorites are back again, as well as some entirely novel ones. It was an interesting diversion at the Newport Horse Show to watch a group of smartly clad children who were occupying a box with their attendants, for they were having such a good time, and to note what they were wearing. Little Cathleen Vanderbilt was the hostess of the occasion, and the two Van Alen children and another little brown-eyed fairy were her guests. The latter was wearing a shirred lace cloak that veiled her face effectually, and her plain white broadcloth coat was extremely good style. The little Van Alen girl wore a large hat of white felt that was trimmed in wreath fashion around the crown with exquisite white ostrich feathers, and her white messaline coat was shirred on corners around the shoulders. The youthful hostess wore an over-garment of white broadcloth that was elaborately soutachée and a Charlotte hat of white chiffon with pale-blue satin ribbon and tiny pink roses. On another occasion her flower-pot hat was of black-and-white pekine satin, trimmed with bands of cerise velvet, with bunches of velvet peaches that corresponded in color.

BIAS STRIPES ARE FAVORED

This fancy for using pekine satin in children's clothes finds new expression in trimmings for coats; and one of the colored polo cloth, trimmed in tan and white satin, was both comfortable and attractive. A deep bias band decorated the lower edge, the cuffs, and also the pointed collar; and the full crown to her large-sized mushroom was made of the same satin, having a white pearl buckle on the right front.

ENGLISH ROMPERS

It is a far cry from satin-trimmed coats to poplinette rompers; but I must add a word about some smocked English rompers in pink that I have just seen. A band of smocking formed the yoke, and the fulness was gathered at the waist under a belt of the self-material, with a patch pocket on the left side. The whole small garment was as pretty as it was practical. The majority of English mothers are very sensible in the matter of dress as regards their children. Their aim and object to-day is to choose only such garments as make for simplicity and freedom of movement, whether they be for master baby in the nursery or his elders.



Pique bootees. From "Babycraft"



Two attractive hand-made frocks and a cape of pale blue pongee. From "Babycraft"



Practical cap. From "Babycraft"

SEEN in the SHOPS

A French Adaptation of an American Fashion
—Scarfs for Street and Evening Toilettes
—New Laces and Materials—Sporting Outfits



No. 2—Another jumper of marquisette trimmed with braid embroidery in a flower and leaf design

THE French are enthusiastic over the practical chiffon jumper which, although it originated here, has been so eagerly adopted by them that it is now sent back to us in charming treatments to go with their latest designs in suits. It cannot be denied that the pretty little over-waist is a great addition to the toilet, transforming a lingerie waist into a blouse matching the coat and skirt. In the first sketch is shown one in black silk marquisette, embroidered in the vivid colors that are now so fashionable as offsets to standard tones. Grass green, orange, yellow, crimson, and peacock blue appear in the design, something of a motley collection were it not handled with skill, but the result in this case is by no means tawdry but altogether effective. At the front there is an embroidered tab laid in heavy blocks after the Egyptian idea. Throughout the



No. 4—Black and white scarf of satin, with heavy silk tassels and ornaments weighting the ends

pattern one sees the great spreading wings that are so familiar in designs of this character. Black only is to be had in this model, which costs \$29.50.

WITH SELF-TONE EMBROIDERY

A far less expensive example, and one that is perhaps more apt to meet the requirements of the woman who is looking for something to match her street suit, is reproduced in the second drawing. This, also of marquisette, is to be had in black, dark blue and wistaria. Panels of braid embroidery run down over the sleeves epaulet fashion, and almost to the waist in the middle front, the decoration at the back being carried halfway down in a broad, shallow curve. The pattern is a conventional flower and leaf. Around the sleeves and neck there is a finish of two folds of self-tone satin. Below the waist there is a bias tab of the marquisette which holds the garment in place. Price \$6.95.

SCARFS

No gown is complete without a scarf of some kind, since during the last four months they have been adapted to street wear with tailor gowns as well as with more elaborate toilettes. Among those suitable to any costume there is a lovely one which is shown in the third illustration. Its foundation is white net with both gold and silver combined in the embroidery. There is an elaborate edge on both sides with a heavy design of roses and leaves in both metals on the ends. This costs \$25.50. The black and white satin scarf in the fourth sketch represents the height of fashion for street wear with its heavy silk tassels and ornaments holding in the fullness at either end. The length is three yards, and the price \$9.50.

Of French origin and entirely different is the fifth scarf. It has white satin across half its width, doubled black chiffon the other, while around the white satin on either end runs an edge of black satin. There are double bows at the corners. This is remarkably smart and very graceful in its draping. Price \$23.75.

JABOT AND COLLAR

The two are combined in the original of the sixth drawing, a very clever idea and smart in the extreme. The flat collar is of Valenciennes, its yoke coming down in points, and finished against the throat with folds of net. These points have bias linen attached with a ladder stitch and a plaited fringe edged in lace on the outside. The collar at the front is full and forms cascades that turn under and make a jabot reaching to the bust. The fastening is at the back. Price \$8.50.

NEW SPANGLED EFFECTS

Beads are the most prominent feature of decoration used in net gowns for evening wear. A handsome one is of black net beaded in Grecian design on both waist and skirt, at \$50; another, also in black, has beads and bugles combined; price \$60. The patterns are bold and large and in workmanship that can be relied upon. A most effective and brilliant embroidered bertha is not



No. 6—Collar of Valenciennes with pointed yoke, finished against the throat with folds of net

expensive for the value it gives. It has a hanging drapery both back and front, consisting of white net encrusted with gold and pearl beads, the same being combined in a deep fringe to finish the edge. It sells for \$18.

APPLIQUE SATIN

This is a new treatment of satin that reproduces almost exactly the high price brocade satins. Its design is known as appliqué, and it comes in all the light shades in a 36-inch width for \$2.50 the yard. This accomplishes a rich gown at far less expenditure than real brocade.

PRACTICAL COLLAR SUPPORT

This new device consists of a tape pocket into which fits an ivory bone that slips out when the collar is washed. The tape is sewn into the collar and as it is turned over at either end it prevents the bone from digging into the neck. When once adjusted the boning of the collar gives no more trouble, as it is only the matter of a moment to slip the ivories in and out. The width of the tape is little over a quarter of an inch, so that it is only slightly perceptible through the collar. Sizes vary from a quarter of an inch and range in length from two inches to three and a half inches. The invention is highly recommended.

UNTRIMMED MILLINERY

I would certainly recommend a certain shop for its untrimmed shapes, as these are exclusive, and one is sure to find those outlines which have been adopted by the best milliners abroad. The prices range from \$7 to \$13 or \$14 for the most exclusive models. Then there are excellent trimmed hats for early autumn wear at from \$10 to \$25 that show all the latest ideas of the leading designers.

LACES

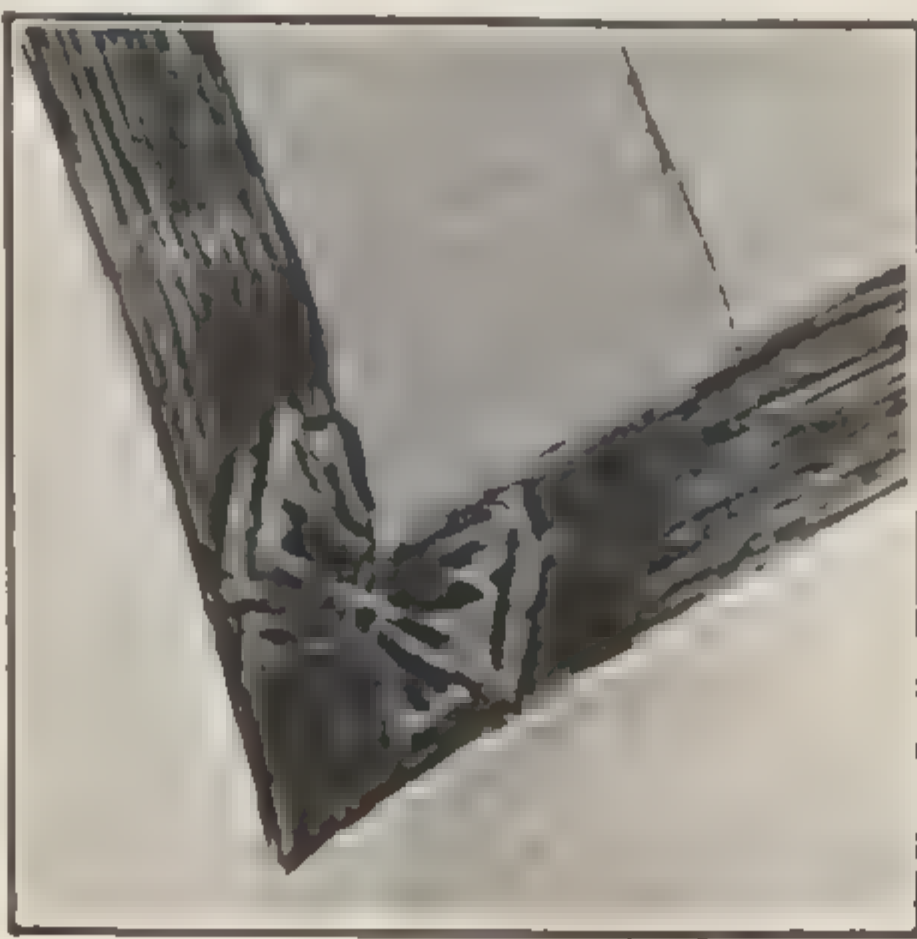
One shop in particular is celebrated for the splendid values in its lace department, and one finds here the newest importations. All-over net laces in either white or écaru sell here for 65 cents the yard, which elsewhere are a third as much again. Venetian insertions in excellent designs for trimming of blouses or gowns costs 24 cents the yard.

PERSIAN SILK CHIFFON CLOTH

Very much of a bargain is chiffon cloth in the Oriental colorings, \$1.98 the yard, 45 inches wide. The blendings of tones are especially soft and pleasing, and there is a great variety from which to choose.

MISSSES' GOWNS

At one of the leading shops there is an especially good assortment of misses' dresses in crêpe de chine, messaline or meteor in both light and dark shades, trimmed with either embroidery or lace, at \$30. The skirts in these models preserve straight lines, yet are not exaggerated in any sense. The same house is showing tailor suits for both women and young girls, in two-tone chevrons and fancy imported mixtures, which are admirable at from \$35 to \$50. The coats are new hip-length models, and the skirts are in some cases plain, and in others with a slight showing of plaits.



No. 5—Effective scarf of white and black satin and black chiffon



No. 1—Jumper in black silk marquisette embroidered in the fashionable vivid colors

CHAMOIX GLOVES

in either white or cream, with arrow backs and pricked seams, are to be had at 85 cents and 95 cents. The fastening is a single large pearl button, and the finish especially smart. This style glove continues fashionable for street wear.

STREET DRESSES

of serge, checked materials and also in some of the sheer fabrics are to be had as low as \$18.50 in one of the leading shops. The models are carefully selected and combine durability and distinction.

WAIST AND GOWN SILKS

Since tailored silk waists, striped in color, have come so much into vogue, the different shops vie with one another to get out the best line of this material. A very

(Continued on page 78.)



No. 3—New scarf of white net with clever combination of gold and silver in the embroidery



FIVE EFFECTIVE MODELS
FROM MARCELLE DEMAY, A
FAVORITE FRENCH MILLINER

IMPORTED BY WANAMAKER

For "Fashion Descriptions" see page 72

V O G U E P A T T E R N S
for
F A L L & W I N T E R



No. 1672

HER AUTUMN and WINTER GOWNING

Practical Suggestions for the Woman Who Depends Upon Her Home Dressmaker for Most of Her Toilettes—What Materials and Trimmings to Use—A Good Choice of Models

CHOOSING an appropriate frock for every occasion is by no means an easy task, especially if there is a lurking ambition to have each one individual, and at the same time suitable for more than one kind of an entertainment. A woman socially active requires at least three smart afternoon dresses for bridge or musicales, besides her calling costume and gowns to be worn at home. The same number of dinner dresses are necessary to take her through the season, and besides these she needs two more elaborate evening gowns for dances or the opera. If she is a popular young woman, receiving many invitations to pour tea at receptions, two more smart, fine dresses must be added to the list. Besides all these, there are the morning dresses for house wear, the tailored suit for street wear and traveling, and a suit that will be nice to wear to luncheons, and the theatre afterwards, as well as some pretty blouses. An evening wrap and a motor coat and an attractive negligée are also indispensable. The average woman decides usually to have some of the necessary dresses made at home, which with a reliable little dressmaker and good patterns is a saving of time and energy. A comprehensive wardrobe to be made in some of the smart new fabrics of the season from the attractive new models shown in the pages of this number of Vogue, for which patterns may be procured, is as follows:

FOR MORNING WEAR

A simple and useful morning dress may be made by pattern No. 1667, of satin-finish henrietta cloth in a deep ashes-of-roses shade or a tapestry blue; the rounded collar and flared cuffs are of black satin. The top of the flounce, which has scarcely any flare, is piped with satin; the belt and buttons at side of front and on panel top at back are also of the satin. Henrietta cloth is 44 inches wide, and a good quality

can be had at \$1 a yard. The collar with shallow yoke is of all-over embroidered batiste, for which a remnant may be purchased.

A semi-tailored frock for morning wear, to be worn under a fur coat, or a long, separate coat, is smart in the new bouclé stripe canvas suiting, which has a soft weave resembling basket cloth. Pattern No. 1674 will make up well in this material. The bands, waistcoat and pin-tucked girdle may be of broadcloth in the shade of the suiting. The collar, yoke, and under sleeves of chiffon cloth to match, with insertions of baby Irish crochet lace; and ball buttons of the lace dangle at front and trim the sleeves and waistcoat. The suiting is \$2 a yard in a 47-inch width.

THE TAILORED SUIT

For a tailored suit for morning wear and traveling, a very good looking model is shown in the upper left figure on page 37, in the issue of Vogue dated September 15th. The pattern for this is of the special "Smart Fashions for Limited Incomes" department and is sold at \$2. It may be developed in a Clay serge, which comes only in navy blue or black, is 54 inches wide and costs \$2.50 the yard. The collar, buttons and band at side of coat front are of heavy black satin, and black satin cord ornaments and olives fasten it.

For the more elaborate tailored suit that will do for morning musicales and a restaurant luncheon afterwards, or for a luncheon at a club with the theatre afterwards, the upper right model on page 36 (Vogue, September 15th) is charming if developed in black broadcloth. The price of the pattern is \$2.

A frock made by pattern No. 1636, to be worn at an afternoon tea, is of burnt ivory satin Nissa, which has an extremely high lustre, and is combined with gold embroidered net, and has a girdle of gold cloth veiled with black tulle. Loops of jet and gold beads are at lower edges of the net bands and of girdle. These loops are made from the beads, as they are not procurable ready-made. A large pink artificial rose is at the belt. Satin Nissa is 45 inches wide, and the price \$5 a yard. Gold lace all over 18 inches wide is used for the bands; a good quality can be had at \$1.25 a yard. White Brussels net at 65 cents a yard is used to line the gold net bands.

Dresses for bridge parties are now an important part of the wardrobe, and pat-



tern No. 1673 is a fetching model. It is carried out in a Persian printed crêpe of chiffon quality in a design combining russet tones and queer blue-greens. The skirt band, girdle, sleeves and straps are of plain blue-green satin finish crêpe to match.

The band of Alaska sable on the skirt is just enough deeper in tone to harmonize charmingly and bring out the beauty of the other coloring. The collar and shallow yoke are of point appliqué lace, and the frock is over a blue-green satin foundation; the sleeves and yoke are lined with white mousseline de soie. The Persian crêpe is 44 inches wide and \$3.50 a yard; the plain satin crêpe is 44 inches wide and \$2.50 a yard. Alaska sable banding may be purchased at \$3.75 a yard.

For a luncheon frock No. 1672 is a particularly new and smart model. It is pretty made in café au lait broadcloth with the little Greek chemise effect of satin cachemire in the same shade, hand embroidered in tones of pale brown or braided in rat-tail to match; the sash is of satin, finished with bronze bead and bugle tassels; the collar and shallow yoke are of ivory-white Brussels net over dull gold lace lined with white mousseline. A fine broadcloth, 54 inches wide, can be had at \$2 a yard. Satin cachemire, 44 inches wide, is \$5 a yard.

AT HOME GOWN

A charming frock for afternoon wear at home is shown on the second figure, page 24 (Vogue, September 15th). Satin meteor in pale mock-orange yellow with collar and cuff effects of handsome real lace would be an effective combination. The Bishop's tabs and under-cuffs should be of real Valenciennes edged with narrow gold lace. Gold lace could also be used to ornament the sash ends. The bodice is tucked over a heavy cord at two-thirds the depth, and satin-covered cord loops fasten over crochet lace buttons. Pattern cut to measure, \$4.

DINNER TOILETTES

For a dinner dress a lovely Bob-Marie model (left figure, page 40, Vogue, September 15th) could be made of pearl-gray Marquisette combined with silver embroidered net. A satin band finishes the hem of sleeves and skirt; satin cording at waist line and neck edge. The full frill around the low neck is of narrow point lace. Marquisette 45 inches wide is \$2.50 a yard, and silver embroidered net 18 inches wide

at \$1.95 a yard is very handsome. The pattern cut to measure is \$4.

For a second dinner No. 1669 is appropriate, of satin-finish crêpe de

with bretelles and skirt band of spangly net; the bodice and sleeves of plain shirred at seams in tiny tucks; the girdle is of the crêpe. A handsome quantity of crêpe de chine 44 inches wide is sold at \$2.50 a yard.

OPERA GOWNS AND CLOAKS

For the opera the middle figure on page 40 (Vogue, September 15th) shows a graceful model that may be made in chiffon or satin, with a draped tulle tucker and jet bead trimmings. A fascinating scheme is black and pale rose. The foundation is of rose satin and the chiffon part the tulle tucker is pink. A jet bead girdle finishes with a tassel at front. The pattern for this is cut to order at \$4.

Another evening frock could be made like the third model on page 24 (Vogue, September 15th). Of silk voile with panel of princess appliqué lace at front, undersleeves and band at neck of the bodice, and a jeweled and gold lace above a curious girdle of gold tissue, would be a very effective toilette. The pattern is cut to order at \$4. Silk voile is \$2.50 a yard. Gold tissue for the girdle may be had at \$1.95 a yard. Princess all-over lace 20 inches wide for sleeves and bodice sells from \$2.50 a yard upwards.

The opera cloak or evening wrap will be very smart if made by pattern No. 1668. Warp print brocaded silk 24 inches wide at \$3 a yard, lined with satin 36 inches wide at \$2.50 a yard, will be suitable fabrics for this model. A beaded ornament in large buckle effect fastens across lower front corner. The collar and cuffs are of skunk.

Another lovely combination for this cloak would be one of the new silver and gold brocades with white fox collar and cuffs, the buckle effect on the left side being silver and turquoise.

DESCRIPTIONS of PATTERNS

No. 1505.—**C**OMBINATION corset cover and drawers of dimity. The drawers are bordered with a ruffle of the material trimmed with Valenciennes lace. The seams are all finished with a narrow beading. Lace frills and ribbon drawn through lace beading surround the armholes and neck. The materials required to make this model in medium size are 3 yards of dimity, 36 inches wide, 6½ yards of lace edging, 5 yards of lace insertion, 3½ yards of lace beading, and 10 yards of narrow beading. This pattern is cut in 6 pieces. Price, 50 cents.

No. 1512.—**P**ETTICOAT of fine long cloth, tight fitting about the hips, with a few narrow plaits in back stitched flat. The skirt fastens on the left side of the front. The materials required to make this model in medium size are 4½ yards of long cloth 40 inches wide, 1½ yards of wide beading, 2½ yards of rib-

bon, 15 yards of insertion, 4 yards of edging, and 3 yards of narrow beading. This pattern comes in 6 pieces. Price, 50 cents.

No. 1521.—**P**LAIN tailored waist of white linen, with a yoke in back and a high turnover collar of the material. The material required to make this model in medium size is 3 yards of linen 36 inches wide. This pattern comes in 11 pieces. Price, 50 cents.

No. 1535.—**U**NLINED evening cape of white liberty satin, in one piece. Trimming of gold embroidery. The materials required to make this model in medium size are 3¾ yards of satin 48 inches wide, and 3¾ yards of trimming 2 inches wide. Price, 50 cents.

No. 1583.—**C**HARMING boudoir or breakfast cap. The top is tucked, with inserts of embroidery and Valenciennes. The ruffle is of lawn with



No. 1729



No. 1699



No. 1671



No. 1673



No. 1670

VERY CHARMING TEA GOWN, AFTERNOON TOILETTE AND AN ORIGINAL EVENING CLOAK DESIGNED BY PAUL POIRET

No. 1591.—**DRESSING** jacket of heavy white silk, bordered with a satin ribbon which is held by feather-stitching. Ribbons are tied through embroidered eyelets, under the elbows and at the neck. The materials required to make this model in medium size are $2\frac{3}{4}$ yards of silk 24 inches wide, or $1\frac{3}{4}$ yards 45 inches wide, and 6 yards of ribbon 2 inches wide. Pattern cut in 1 piece. Price, 50 cents.

No. 1592.—**NOVEL** tea jacket made entirely of Dresden ribbon and lace insertions. It is fitted to the figure at the front by means of black velvet ribbons tied through embroidered eyelets. The materials required to make this model in medium size are 5 yards of ribbon $3\frac{1}{2}$ inches wide, 8 yards of lace insertion $3\frac{1}{2}$ inches wide, and $1\frac{1}{2}$ yards black velvet ribbon. Pattern cut in 3 pieces. Price, 50 cents.

No. 1593.—**PRINCESS** slip with a deep flounce. Narrow embroidery is used at each seam and as a finish to the armholes and neck. A wide beading heads the flounce through which soft satin ribbon is run. The materials required to make this model in medium size are 5 yards of lawn 36 inches wide, $3\frac{3}{4}$ yards of embroidery 18 inches wide for the flounce; $3\frac{1}{2}$ yards of Valenciennes 4 inches wide for the under flounce; $4\frac{1}{2}$ yards of insertion, $2\frac{1}{2}$ yards of narrow Valenciennes, $1\frac{3}{4}$ yards of beading 5 inches wide, and 3 yards of ribbon 5 inches wide. Pattern cut in 6 pieces. Price, 50 cents.

No. 1622.—**CHILD'S** coat of cloth with revers and cuffs of satin. Belt of black patent leather. The materials required to make this model in 4, 6 and 8-year sizes are $5\frac{1}{2}$ yards of material 27 inches wide and $\frac{3}{4}$ of satin 24 inches wide. Pattern cut in 7 pieces. Price, 50 cents.

No. 1628.—**EVENING** gown made of a white chiffon robe with a printed border. A broad pink ribbon is run through the hem. The bodice is in surplice fashion and bordered with a fold of black velvet. Vest of ecru lace. The seven-gored skirt has small tucks at the waist. The materials required to make this model in medium size are 6 yards of robe 54 inches wide, $\frac{1}{4}$ yard of lace 6 inches wide, 2 yards of Valenciennes 2 inches wide, 1 yard velvet 24 inches wide, 4 yards of ribbon 5 inches wide and 12 yards of silk 24 inches wide for the princess lining. If this gown is made of chiffon cloth 45 inches wide it will require $3\frac{3}{4}$ yards for a seven-gored skirt and $1\frac{1}{2}$ yards for the bodice. Price, 50 cents for waist or skirt. Pattern cut in 4 pieces.

No. 1643.—**DAINTY** room-gown of white China silk over pale pink challie. A two-inch beading is laid on every seam; and through the upper part pink ribbon is drawn. The materials required to make this model in medium size are $5\frac{1}{4}$ yards of challie 40 inches wide, 9 yards of silk 27 inches wide, and 13 yards of beading. This pattern is cut in 9 pieces including the foundation. Price, \$1.

No. 1644.—**A BREAKFAST** cap of white net and broad Valenciennes. It is fitted to the head on a 3-inch band of pink satin ribbon, and rosettes of ribbon are placed at either side. The materials required to make this model are a 41-inch square of white net, 5 yards of lace 5 inches wide, and $2\frac{1}{2}$ yards of ribbon 3 inches wide. Pattern cut in 1 piece. Price, 50 cents.

No. 1645.—**DAINTY** pair of open drawers made of white batiste trimmed with narrow inserts of embroidery. There is a fitted yoke at the bottom of which a ribbon is run through embroidered eyelets. The ruffles are continued up the side of the drawers, where they are left open, and held together by means of ribbons. The materials required to make this model in medium size are $3\frac{1}{2}$ yards of batiste 45 inches wide, 8 yards of beading $\frac{1}{4}$ inch wide, and 2 yards of ribbon. Pattern cut in 3 pieces. Price, 50 cents.

No. 1646.—**DRESSING** jacket of figured silk. At the back is a bow of black velvet ribbon, slipped through embroidered eyelets. Ruffles of plaited net trim and frogs are used to fasten. This pattern may be had with a kimono sleeve (seam over the shoulder) or a circular sleeve set in separately. The materials required to make this model in medium size are $3\frac{1}{2}$ yards of material 36 inches wide, $2\frac{1}{2}$ yards of net ruffling and $2\frac{3}{4}$ yards of ribbon. Pattern cut in 2 pieces. Price, 50 cents.

No. 1647.—**NEGLIGÉE** of pink flowered challie with a Greek border of Valenciennes inserting finished with the same edging. Broad pink ribbons, slipped through embroidered eyelets, form an Empire waistline, and rosettes with streamers are placed at the front. The ma-

a deep Valenciennes edging. Loops of mesaline ribbon trim. The materials required to make this model are $3\frac{3}{4}$ yards of lace 4 inches deep, $1\frac{3}{4}$ yards of Valenciennes inserting $1\frac{1}{2}$ inches wide, $\frac{1}{2}$ yard of embroidery batiste $2\frac{1}{2}$ inches wide, $\frac{1}{2}$ yard of mull 40 inches wide, 2 yards of ribbon 6 inches wide. This pattern is cut in 5 pieces. Price, 50 cents.

No. 1585.—**NIGHTDRESS** of fine white batiste with yoke and sleeves of allover embroidery. Ribbons are run through the embroidery around the armholes, and beading, through which ribbon is run, finishes the neck and high waist line. Valenciennes edges the neck and sleeves. The materials required to make this model in medium size are $3\frac{3}{4}$ yards of batiste 45 inches wide, 1 yard of allover embroidery 45 inches wide, 3 yards of beading, 1 yard of lace insertion and 2 yards of lace edging. This pattern is cut in 5 pieces. Price, 50 cents.

No. 1586.—**FRENCH** chemise in Empire effect, hand embroidered, and finished at the bottom with a ruffle. The materials required to make this model in medium size are $2\frac{3}{4}$ yards of batiste 45 inches wide, $1\frac{1}{2}$ yards of ribbon $1\frac{1}{4}$ inches wide, and $2\frac{1}{4}$ yards of Valenciennes. The pattern is cut in 3 pieces. Price, 50 cents.

No. 1590.—**ROOM** gown of pale pink albatross with short sleeves which are cut in one with the shoulder. The collar and cuffs are hand embroidered in scallops and three large buttons close the gown at the left side. There is a seam at centre back and at each side. This model is also attractive made in one of the flannels with lingerie collar and cuffs. The material required to make this model in medium size is 7 yards of albatross 40 inches wide. Pattern cut in 5 pieces. Price, \$1.

DINNER, OPERA AND THEATRE GOWNS THAT CAN
BE DEVELOPED IN THE NEW BROCHÉ LIBERTY
SATINS, CHIFFONS AND MARQUISETTES, AND A
DIGNIFIED SIMPLE MODEL FOR A BRIDE'S GOWN



No. 1700

materials required to make this model in medium size are $7\frac{1}{4}$ yards of challie 30 inches wide, 2 pieces of insertion, 4 pieces of edging (10 yards in a piece), and 4 yards of ribbon. Pattern cut in 3 pieces. Price, \$1.

No. 1648.—**FOUR-GORED** skirt with a seam at the front, a seam at the back and one on either hip. The skirt closes at the left side of the front, where it is finished with a bias band of silk. Buttons and braid trim. The materials required to make this model in medium size are 4 yards of material 36 inches wide, and $\frac{1}{4}$ yard of silk 44 inches wide for the band. Pattern cut in 4 pieces including the belt. Price, 50 cents.

No. 1649.—**FIVE-GORED** skirt with an inverted plait at the back. This model is specially good in wash materials, as it does not lose its shape when laundered. The material required to make this model in medium size is $3\frac{3}{4}$ yards of material 40 inches wide or $2\frac{3}{4}$ yards of material 50 inches wide. Pattern cut in 3 pieces. Price, 50 cents.

No. 1650.—**A SEVEN-GORED** habit back skirt which closes to the left side of the front. To make this model in medium size $3\frac{3}{4}$ yards of material 36 inches wide are required. Pattern cut in 4 pieces. Price, 50 cents.

No. 1651.—**A NINE-GORED** skirt which closes at the centre front with a stitched band. There is an inverted plait at the back and at the right side is placed a patch pocket. The material required to make this model in medium size is $2\frac{3}{4}$ yards 52 inches wide or $4\frac{1}{4}$ yards of material 36 inches wide. Pattern cut in 6 pieces. Price, 50 cents.

No. 1652.—**A NINE-GORED** skirt with a tunic which closes at the side. The underneath has a habit back; and the tunic may be cut in points or straight around. The fine line indicates where the pattern is perforated. The material required for the nine-gored skirt is $3\frac{1}{2}$ yards 36 inches wide or $2\frac{3}{4}$ yards of material 50 inches wide. The tunic requires $2\frac{1}{2}$ yards 36 inches wide or $2\frac{1}{4}$ yards 45 inches wide. Skirt pattern cut in 5 pieces; tunic pattern in 2 pieces. Price, 50 cents.

No. 1653.—**A TEN-GORED** skirt with a decided flare from the knees down. There is a box plait at the back, underneath which the skirt fastens. To make this model in medium size 4 yards of material 36 inches wide are required. Pattern cut in 6 pieces. Price, 50 cents.

No. 1654.—**A ELEVEN-GORED** skirt with not much fullness. The material required to make this model in medium size is $3\frac{3}{4}$ yards 36 inches wide or $2\frac{3}{4}$ yards 50 inches wide. Pattern cut in 6 pieces. Price, 50 cents.

No. 1655.—**STRAIGHT** box-plaited model which closes at the middle back. The material required to make this model in medium size is $6\frac{1}{2}$ yards 36 inches wide or $4\frac{1}{4}$ yards 50 inches wide. Pattern in one piece. Price, 50 cents.

No. 1656.—**STRAIGHT** side plaited model which closes at the middle back. Material required to make this model in medium size is $6\frac{1}{4}$ yards 36 inches or $3\frac{3}{4}$ yards 50 inches wide. This pattern is cut in one piece. Price, 50 cents.

No. 1657.—**CIRCULAR** skirt with a habit back. There is a seam at the front, one at the back, and a dart at each hip. Material required to make this model in medium size is $2\frac{3}{4}$ yards 52 inches wide or $3\frac{1}{2}$ yards 40 inches wide. Pattern cut in one piece. Price, 50 cents.

No. 1659.—**SKIRT** with a one-piece circular flounce. The upper part has a seam over each hip with a dart at either side. The material required to make this model in medium size is 4 yards 36 inches wide or $2\frac{3}{4}$ yards 50 inches wide. Pattern cut in 3 pieces. Price, 50 cents.

No. 1660.—**TWO** flounce skirt with a dart at each hip. The flounces are circular attached to a three-gored foundation. The materials required to make this model in medium size are for the foundation $2\frac{3}{4}$ yards of silk 36 inches wide, and for the flounces $3\frac{3}{4}$ yards 45 inches wide or $4\frac{1}{4}$ yards 36 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

No. 1661.—**THREE** circular flounce skirt, on a 3-gored foundation. The top flounce is fitted by means of darts on the hips. Materials required to make this model in medium size are, for the foundation $2\frac{3}{4}$ yards of silk 36 inches wide, and for the flounces $4\frac{3}{4}$ yards 45 inches wide or 5 yards 36 inches wide. Pattern cut in 5 pieces. Price, 50 cents.

No. 1662.—**LONG** three-flounce skirt. The flounces are circular, attached to a 3-gored foundation. Materials required to make this model in medium size are, for the foundation 3 yards of silk 36 inches wide, and for the flounces $4\frac{7}{8}$ yards 45 inches wide or $5\frac{1}{2}$ yards 36 inches wide. Pattern cut in 5 pieces. Price, 50 cents.

No. 1663.—**LONG** two-flounce skirt. The flounces are circular attached to a 3-gored foundation. The materials required to make this model in medium size are, for the foundation 3 yards of silk 36 inches wide, and for the flounces $4\frac{1}{4}$ yards 45 inches wide or $4\frac{3}{4}$ yards 36 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

No. 1664.—**TRANSPARENT** coat of chiffon. It is cut all in one piece, and held in at the waist line with



No. 1736

a belt of chiffon. The neck and side where it closes are finished with a bias fold of the chiffon two inches wide. A gusset of the chiffon is inserted under the arm, which does away with the awkward line so often seen in a sleeve of this kind. The coat fastens at the left side of the front with large soutache buttons. The material required to make this model in medium size is $2\frac{3}{4}$ yards of chiffon 45 inches wide. Pattern cut in 3 pieces. Price, 50 cents.

No. 1665.—**HANDEMBROIDERED** cachemire coat, the collar and the cape bordered with ruffles of Genman Valenciennes. The materials required to make this model are $4\frac{1}{2}$ yards of cachemire 45 inches wide, 6 yards of lace and 3 yards of 22-inch wide messaline silk for the lining. The pattern comes in 6 parts for the coat; the lining is also cut by these.

One-piece jacket of henrietta cloth lined with silk, the scalloped edges and design above hand-embroidered in silk; small bows of ribbon trim. The materials required to make this are $\frac{3}{4}$ yard of henrietta cloth.



No. 1669



No. 1733



No. 1628



No. 1738



No. 1728

rietta cloth, 1 yard of messaline and 2 yards of ribbon.

Infant's cap of French mull and Valenciennes lace, the latter in inserting forming the disc at middle back. The edges of the cap back are scalloped and hand-embroidered, and the front of cap is in fine tucks with a rever of lace ruffles turned back over it. The materials required are $\frac{1}{2}$ yard of mull, $1\frac{1}{2}$ yards inserting, 5 yards of lace, $1\frac{1}{4}$ yards of ribbon, $\frac{1}{2}$ yard of messaline lining silk. The pattern comes in 4 parts.

Hand-embroidered bib. The material required to make this is $\frac{3}{8}$ yard of pique 36 inches wide.

Infant's flannelette wrapper with collar, cuffs and front edges scalloped with embroidery silk. The materials required to make this are $4\frac{1}{4}$ yards of flannelette 27 inches wide, 2 yards of narrow ribbon and 6 skeins of silk. The pattern comes in 5 parts.

Infant's dress of nainsook, with beading at hem, top, neck and wrists, the latter finished with lace ruffles. The materials required to make this model are $3\frac{1}{2}$ yards of nainsook 40 inches wide, 4 yards of beading embroidery and 2 yards of lace. The pattern is in 4 parts.

Flannel under-petticoats with one-piece muslin yoke that has straps extended from back, where they cross and pass through hemmed slits at sides and tie at front with tapes. The materials required to make this model are $1\frac{3}{4}$ yards flannel 30 inches wide, $\frac{3}{8}$ yard of fine muslin. The pattern comes in 3 parts.

Petticoat made of white mull with lace at ruffle, hem, neck and armhole edges, and an inserting above hem. The skirt is gathered and attached to the one-piece waist, the seam faced with a band on underside; buttons fasten. The materials required to make this model are $3\frac{1}{2}$ yards of mull 45 inches wide, 5 yards of Valenciennes lace, 4 yards of inserting and 3 lace buttons. The pattern is in 3 parts.

Embroidered handkerchief linen bib with Valenciennes at edge. The materials required to make this are $\frac{1}{2}$ yard of handkerchief linen and 2 yards of lace.

Christening robe of white French mull, with panel at front and a shallow yoke at back. The materials required to make this



No. 1668



No. 1535



No. 1685

No. 1667.—A GOOD style model in mauve prunella cloth with cuffs and turn down collar of black satin. Collar of white lace, narrow belt of same material as the dress. The skirt is circular, with an extra broad fold of the same material, also circular. At the back is a broad box plait which extends 3 inches above the waist line, and under which the bodice fulness terminates. The sleeves are cut in one piece with the bodice. The materials required to make this model in medium size are 5 yards of material 48 inches wide, $\frac{1}{4}$ yard of satin 24 inches wide, $\frac{3}{8}$ yard of lace 22 inches wide, and 3 yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 4 pieces. Waist pattern in 12 pieces including the lining. Price, \$1.00.

No. 1668.—EVENING wrap of gold and black brocade with revers, cuff and lining of golden satin. There is a seam at the center back, and the sleeves are cut in one piece with the shoulder. The revers are trimmed with a band of hand embroidery. The materials required to make this model in medium size are $6\frac{1}{2}$ yards of brocade 24 inches wide, $6\frac{1}{2}$ yards of satin 24 inches wide, $\frac{3}{8}$ yards of trimming. Pattern cut in 4 pieces. Price, 50 cents.

No. 1669.—EVENING gown of pale pink messaline, with a deep skirt border and epaulettes of allover lace. The tucker and sleeves are of tulle, and the high girdle, which closes at the left side is of the messaline. The skirt is cut in 6 gores with a double box plait at the back, and is slightly gathered at the waist. The materials required to make this model in medium size are $4\frac{1}{2}$ yards of messaline 40 inches wide, 3 yards of tulle 36 inches wide, $3\frac{3}{4}$ yards of lace 18 inches wide, and 3 yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 5 pieces. Waist pattern in 12 pieces including the lining. Price, 50 cents for bodice or skirt.

No. 1670.—DRAPED evening wrap of brocaded poplin, in cream color, with collar and cuffs of silver fox. The lining is of cream colored satin. The material required to make this model in medium size are 4 yards of poplin 42 inches

ATTRACTIVE EVENING WRAPS AND AFTERNOON GOWNS SHOWING THE TUNIC AND DRAPED EFFECTS

model are 4 yards of French mull or linen 45 inches wide, 2 dozen yards of Valenciennes inserting, $6\frac{1}{4}$ yards of edging lace and 4 yards of ribbon. The pattern is in 6 parts.

Diaper cover of rubberized webbing, the edges bound with bias cambric bands. The garment is in one piece and buttons at sides of fronts. The materials required to make this are $\frac{3}{4}$ yard of webbing 27 inches wide, and $\frac{1}{2}$ yard of cambric.

Safety nightgown. The back is made longer than the front and is buttoned securely. In the cuff bands and at neck edge eyelets are hand-embroidered, run

with ribbon. The materials required to make this garment are $2\frac{1}{4}$ yards of nainsook 40 inches wide, 3 yards of baby ribbon and 6 lace buttons. Pattern in 5 parts.

No. 1666.—AN undershirt of China silk finished at the armhole and neck, with a very narrow beading and Valenciennes. A bow of ribbon ties at the front through two embroidered eyelets. The material required to make this model in medium size is $1\frac{1}{4}$ yards of silk 36 inches wide. Pattern cut in 1 piece. Price, 50 cents.



No. 1680



No. 1731



No. 1739



No. 1683



No. 1664



No. 1694



No. 1681



No. 1674



No. 1667



No. 1695



No. 1686

wide. The lining requires $8\frac{1}{2}$ yards of satin 24 inches wide. Pattern cut in 4 pieces including the lining. Price, 50 cents.

No. 1671.—**TEA** gown of palest yellow brocaded poplin with a chiffon coat of the same tone, trimmed with bronze satin ribbon. The bodice is hand embroidered, and the 5 gore skirt is slightly gathered at the hips. The materials required to make this model in medium size are $6\frac{1}{2}$ yards of poplin 42 inches wide, 3 yards of chiffon 45 inches wide for the coat, 7 yards of ribbon, and $2\frac{1}{4}$ yards of silk 24 inches wide for the waist lining. Pattern cut in 9 pieces including the lining. Price, \$1.00 for entire pattern. The coat pattern, which is cut all in one piece, may be purchased separately for 50 cents.

No. 1672.—**A** **DRESSY** suit of prune colored silk poplin, the coat of brocaded poplin, and the skirt of plain. The jacket, which is trimmed with a narrow braid, fastens on the left shoulder. The materials required to make this model in medium size are $3\frac{1}{2}$ yards of plain poplin 42 inches wide for the 3 gored skirt; $2\frac{1}{2}$ yards 42 inches wide of the brocaded poplin for the coat; $2\frac{1}{2}$ yards of ribbon for the belt; and 5 yards of satin 24 inches wide for the coat lining. Skirt pattern cut in 3 pieces and coat pattern in 10 pieces including the lining. Price, 50 cents for jacket or skirt.



No. 1735



No. 1737

No. 1673.—**G**OWN of marine blue poplin with skirt border of same tone satin, and a black chiffon tunic which is left open at the left side and trimmed at the bottom with a band of black satin. The belt and bands that trim the bodice and yoke are of white chiffon. The materials required to make this model in medium size are $3\frac{1}{2}$ yards of poplin 42 inches wide, 3 yards of satin 36 inches wide, $2\frac{1}{4}$ yards of chiffon 45 inches wide, $\frac{1}{4}$ yard of white silk 24 inches wide for the waist lining. Skirt pattern cut in 4 pieces, waist pattern in 10 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1674.—**A** **SUBSTANTIAL** dress of dark cheviot trimmed with bias bands of plain broadcloth. The yoke collar and undersleeves are of batiste with inserts of lace, and the vestee and girdle are of silk. The skirt is cut all in one piece on a bias fold and the bodice is also cut on a bias fold. Sleeve and shoulder cut all in one piece. The materials required to make this model in medium size are $5\frac{1}{2}$ yards of cheviot 54 inches wide, 1 yard of broadcloth 54 inches wide, 1 yard of silk 24 inches wide for girdle and vestee, $\frac{1}{4}$ yard of batiste 45 inches wide, 2 yards of lace, 2 yards of guimpe braid for edging vestee, and 3 yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 3 pieces. Waist pattern in 12 pieces.



No. 1693



No. 1682



No. 1687



No. 1688



No. 1706



No. 1684

including the lining. Price, 50 cents for bodice or skirt.

No. 1675.—**A**N easily adjusted boudoir cap. It is fitted to the head by means of a ribbon run through a deep fold of material, the ends of the ribbon tying in a bow at the center back. When this ribbon is removed, the cap may be laid out perfectly flat, which greatly facilitates the laundering. It is made of the dotted Swiss, finished at the edge with Valenciennes and three ribbon rosettes trim. The materials required to make this model in medium size are $\frac{3}{4}$ yard of material 27 inches wide, $2\frac{1}{2}$ yards of lace and $2\frac{1}{4}$ yards narrow ribbon and $2\frac{1}{2}$ yards wide ribbon. Price, 50 cents.

No. 1676.—**U**MBRELLA drawers which fit snugly at the waist and hips. They close at the back, have a seam at the center front, and are fitted on either side with a dart. The materials required to make this model in medium size are 2 yards of batiste 36 inches wide and 5 yards of lace edging. Pattern cut in 1 piece. Price, 50 cents.

No. 1677.—**A** SNUGLY fitting petticoat with a gathered flounce headed by a beading through which ribbon is run. The upper part is in 7 gores and closes at the center back. The materials required to make this model in medium size are $3\frac{1}{4}$ yards of material 36 inches wide, 5 yards of insertion or trimming $\frac{1}{4}$ inches wide, $1\frac{1}{2}$ yards of beading $1\frac{1}{2}$ inches wide and 2 yards of ribbon. Pattern cut in 5 pieces. Price, 50 cents.

No. 1678.—**P**ETTICOAT of soft satin, with a fitted yoke and a deep sun plaited flounce, which is finished at the bottom with a plaiting. The materials required to make this model in medium size are $5\frac{1}{2}$ yards of silk 36 inches wide or 12 yards 24 inches wide. Pattern cut in 2 pieces. Price, 50 cents.

No. 1679.—**A** NIGHTDRESS which closes at the center back. It is made in Empire style, and has a flounce at the bottom with a slight train. Inserts of Valenciennes trim. The materials required to make this model in medium size are $5\frac{1}{2}$ yards of batiste 45 inches wide, 12 yards of insertion and 1 yard of Val. edging. Pattern cut in 11 pieces. Price, 50 cents.

No. 1680.—**D**RESS of cigar-brown velvet with a turn-down collar and turn-back cuffs hand embroidered in gold. The skirt which is five-gored, has a slight train and a shaped circular flounce; there are a few tucks at the centre back and two stitched straps are placed at either side. The bodice has a bib effect, and shaped shoulder bands which extend to the waist line at the back. The sleeve is cut in one piece with the shoulder and the belt is of silk. The materials required to make this model in medium size are 13 yards of velvet 24 inches wide, $\frac{1}{4}$ yard of silk 24 inches wide for the belt and $2\frac{1}{2}$ yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 5 pieces. Waist pattern cut in 14 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1681.—**A** PRETTY model of black velvet with collar and sleeves of tucked chiffon. The sash is of black satin and the tiny fold at the base of the neck is of the same. The skirt is three-gored, with a seam over each hip, and closes at the back; and placed at about the side is a five-inch bias fold. The bodice is also trimmed with a bias fold. The materials required to make this model in medium size are $9\frac{1}{2}$ yards of velvet 24 inches wide, $1\frac{1}{4}$ yards of chiffon 42 inches wide and 1 yard of bias satin 24 inches wide and $2\frac{1}{2}$ yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 3 pieces. Waist pattern cut in 14 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1682.—**D**RESS of black and white striped cheviot trimmed with bias bands of silk. The skirt is seven-gored and closes to the left side of the front. The bodice also closes at the side, and has three-quarter length sleeves which are cut in one piece with the shoulder. The yoke, collar and cuffs are of allover embroidery. The materials required to make this model in medium size are $5\frac{1}{2}$ yards of material 46 inches wide, 2 yards of silk 24 inches wide for the bias bands, $\frac{3}{8}$ yard of material 45 inches wide, and $2\frac{1}{2}$ yards of silk 24 inches wide for the waist and sleeve lining. Skirt pattern cut in 6 pieces. Waist pattern cut in 19 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1683.—**S**IMPLE dinner dress of white chiffon cloth trimmed with 5-inch bands of écreu lace. The skirt is seven-gored, with tucks over the hips. The bodice and sleeves are laid in deep tucks, and giving the effect of being cut all in one piece. There is a V-neck at the front and at the back. The materials required to make this model in medium size are $5\frac{3}{4}$ yards of chiffon cloth 52 inches wide, $7\frac{1}{4}$ yards of lace and $2\frac{1}{2}$ yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 4 pieces. Waist pattern cut in

$\frac{1}{4}$ yard of satin 24 inches wide for the collar and cuffs, and $3\frac{1}{2}$ yards of silk 36 inches wide for the coat lining. Coat pattern cut in 9 pieces. Skirt pattern cut in 4 pieces. Price, 50 cents for coat or skirt.

No. 1685.—**E**VENING wrap of black satin with revers and cuffs of cachemire. The sleeve is cut in one piece with the shoulder, and there is a seam to the shoulder back and front. The flounce, which is slightly circular, is attached to the coat with fold of the material. The ma-

deep tuck, and the underskirt is in seven gores. The materials required to make this model in medium size are $3\frac{1}{2}$ yards of marquisette 42 inches wide, 7 yards of satin 36 inches wide, $\frac{1}{4}$ yard of lace 45 inches wide, and $2\frac{1}{2}$ yards of silk 24 inches wide for the waist lining. Waist pattern cut in 18 pieces. Skirt pattern in 7 pieces. Price, 50 cents for waist or skirt.

No. 1687.—**D**RESS of sage green basket-weave cheviot, with a long, narrow yoke and a double side frill of batiste. The skirt is in 4 pieces with a box plait at the centre back, and closes to the left side of the front with three passementerie buttons. The bodice also has a box plait at the back, and closes to the left side of the front. The materials required to make this model in medium size are 8 yards of material 40 inches wide, 1 yard of batiste 45 inches wide for the collar, yoke and frills, the yoke being hand embroidered, and $2\frac{1}{2}$ yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 4 pieces. Waist pattern cut in 14 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1688.—**D**RESS of fine French serge which closes at the centre front with buttons and loops. Yoke and collar of allover lace, and cuffs, revers and bow of black satin. The skirt is four-gored, with a seam at the back, one over each hip, and one at the centre front; and is hobbled with a 5-inch bias band about $1\frac{1}{2}$ yards wide. The bodice is given fullness at the front by means of two deep tucks at either side of the panel, and there is a plait at either side of the back panel. Sleeves cut in one piece with the shoulder. The materials required to make this model in medium size are 6 yards of material 50 inches wide, $\frac{1}{4}$ yard of lace 36 inches wide, $\frac{1}{2}$ yard of satin 24 inches wide and $2\frac{1}{2}$ yards of silk for waist and sleeve lining. Waist pattern cut in 17 pieces including the lining. Skirt pattern cut in 4 pieces. Price, 50 cents for waist or skirt.

No. 1689.—**S**EPARATE blouse of dark silk, laid in deep tucks, suitable to wear with tailored suits. Made in surplice effect, with sleeves which give the appearance of being cut in one with the bodice. Collar yoke and sleeves of allover lace. The materials required to make this model in medium size are $3\frac{1}{4}$ yards of silk 36 inches wide, $\frac{1}{4}$ of a yard of lace 45 inches wide and $2\frac{1}{2}$ yards of silk 24 inches wide for the waist and sleeve lining. Pattern cut in 14 pieces including the waist lining. Price, 50 cents.

No. 1690.—**C**OMBINATION short petticoat and corset cover. The upper part is cut on the bias without any seams; the lower part has a seam on either hip and is finished at the bottom with a gathered ruffle. The neck and armholes are outlined with narrow beading and Valenciennes. The materials required to make this model in medium size are $2\frac{1}{2}$ yards of nainsook 45 inches wide, $3\frac{1}{2}$ yards of lace edging and 2 yards of beading. Pattern cut in 4 pieces. Price, 50 cents.

No. 1691.—**A**N easily made nightdress with sleeves cut all in one with the rest of the garment. There is a $\frac{1}{2}$ -inch hem at the neck and sleeves, through which ribbons are run. This model requires $3\frac{1}{2}$ yards of batiste 45 inches wide. Pattern cut in one piece. Price, 50 cents.

No. 1692.—**C**OMBINATION drawers and corset cover, trimmed with Valenciennes inserts and edging. There is beading at the neck, armholes and waist, through which ribbon is run. The drawers have a fitted yoke, and are caught up at the side of the leg with ribbon bows. The materials required to make this model in medium size are $2\frac{1}{4}$ yards of batiste 45 inches wide, 3 yards of beading $\frac{3}{4}$ inch wide, $2\frac{1}{2}$ yards of inserting and 8 yards of lace edging. Pattern cut in 7 pieces. Price, 50 cents.

No. 1693.—**D**RESS of henrietta cloth. The bodice has sleeves cut in one piece with the shoulder, and closes at the centre front with ruffles of batiste, and the neck and sleeves are finished with batiste. There are two box plaits at the back which continue down to the flounces on the skirt. The skirt is made with two deep knife-plaited flounces, headed by a 4-inch band. The materials required to make this model in medium size are $5\frac{3}{4}$ yards of material 54 inches wide, $2\frac{1}{2}$ yards of silk 24 inches wide for the waist lining, and 1 yard of batiste 45 inches wide. Skirt pat-



No. 1710



No. 1732



No. 1705



No. 1704

FOUR NEW MODELS SUITABLE FOR YOUNG GIRLS' WALKING DRESSES TO BE WORN UNDER FUR COATS

14 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1684.—**T**AILOR-MADE suit of diagonal, with a square sailor collar and turn-back cuffs of black satin. The jacket is double-breasted, with long sloping revers, and fastens to the left side with a single cloth-covered button. The skirt is four-gored, with a box plait at the front and back, and the sides are drawn in by a shaped bias band, sloping gently upward toward the back. The materials required to make this model in medium size are $6\frac{1}{2}$ yards of material 50 inches wide,

materials required to make this model in medium size are $4\frac{3}{4}$ yards of satin 50 inches wide, $1\frac{1}{4}$ yards of cachemire 24 inches wide, and $5\frac{1}{4}$ yards of silk 50 inches wide for the lining. Pattern cut in 11 pieces including the lining. Price, 50 cents.

No. 1686.—**D**RESS of satin and marquisette, with collar, yoke and cuffs of lace. The lower bodice portion and over skirt are of the marquisette laid in deep tucks. The bodice is made with the sleeve, upper bodice portion and panel of waist cut all in one piece. The over skirt is finished at the bottom with a hem and a



No. 1740

No. 1741

No. 1742

THE NEW LINE IN TAILOR MADES FOR THE SMART, LOOSELY
WOVEN WOOLEN CLOTHS, VELVETEEN OR CORDUROY

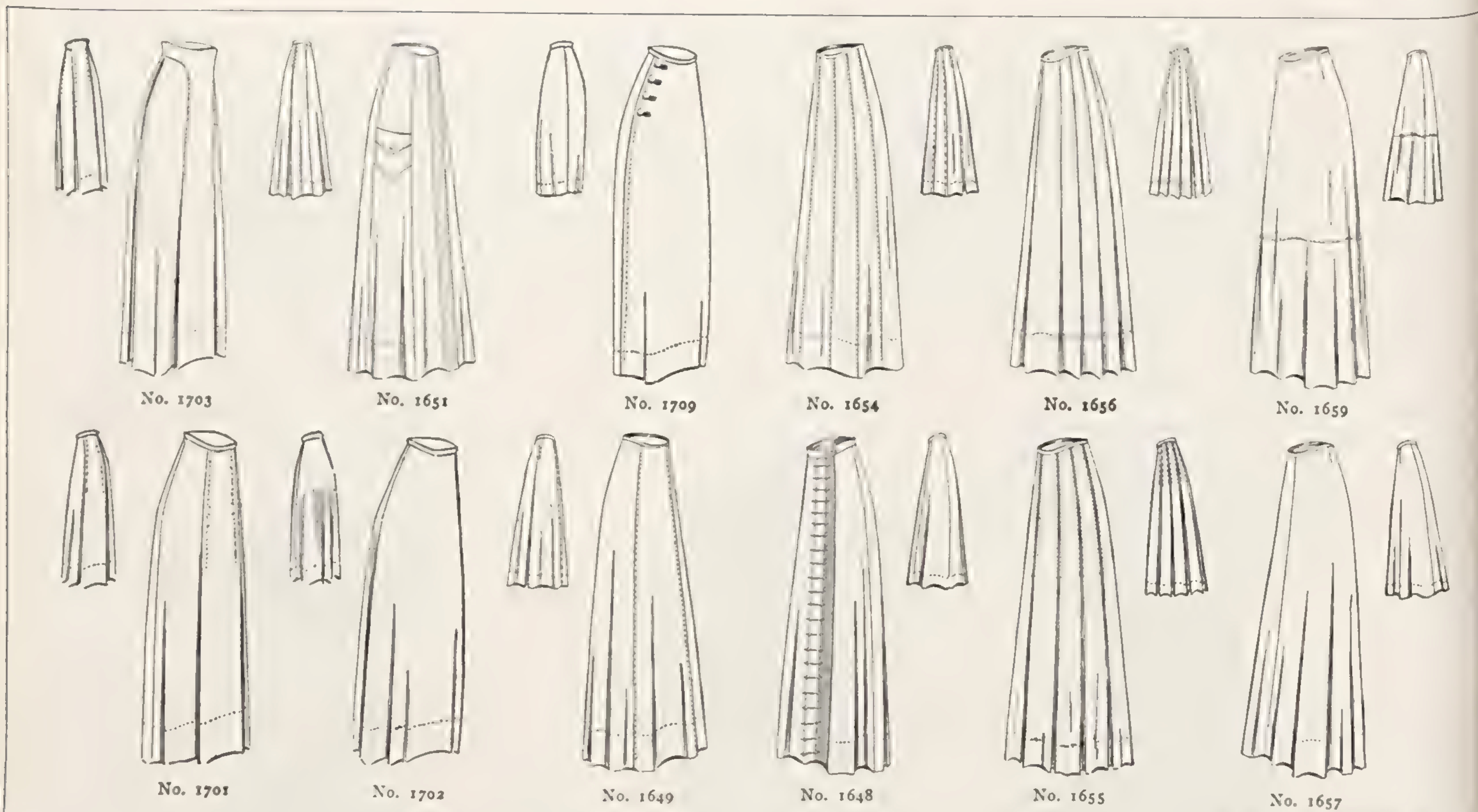


No. 1743

No. 1744

No. 1745

TWO OF THIS SEASON'S MOST DISTINCTIVE EVENING TOILETTES
AND A SMART AFTERNOON GOWN SHOWING THE NEW RUSSIAN TUNIC



tern cut in 5 pieces. Waist pattern cut in 14 pieces including the lining. Price, 50 cents for waist or skirt.

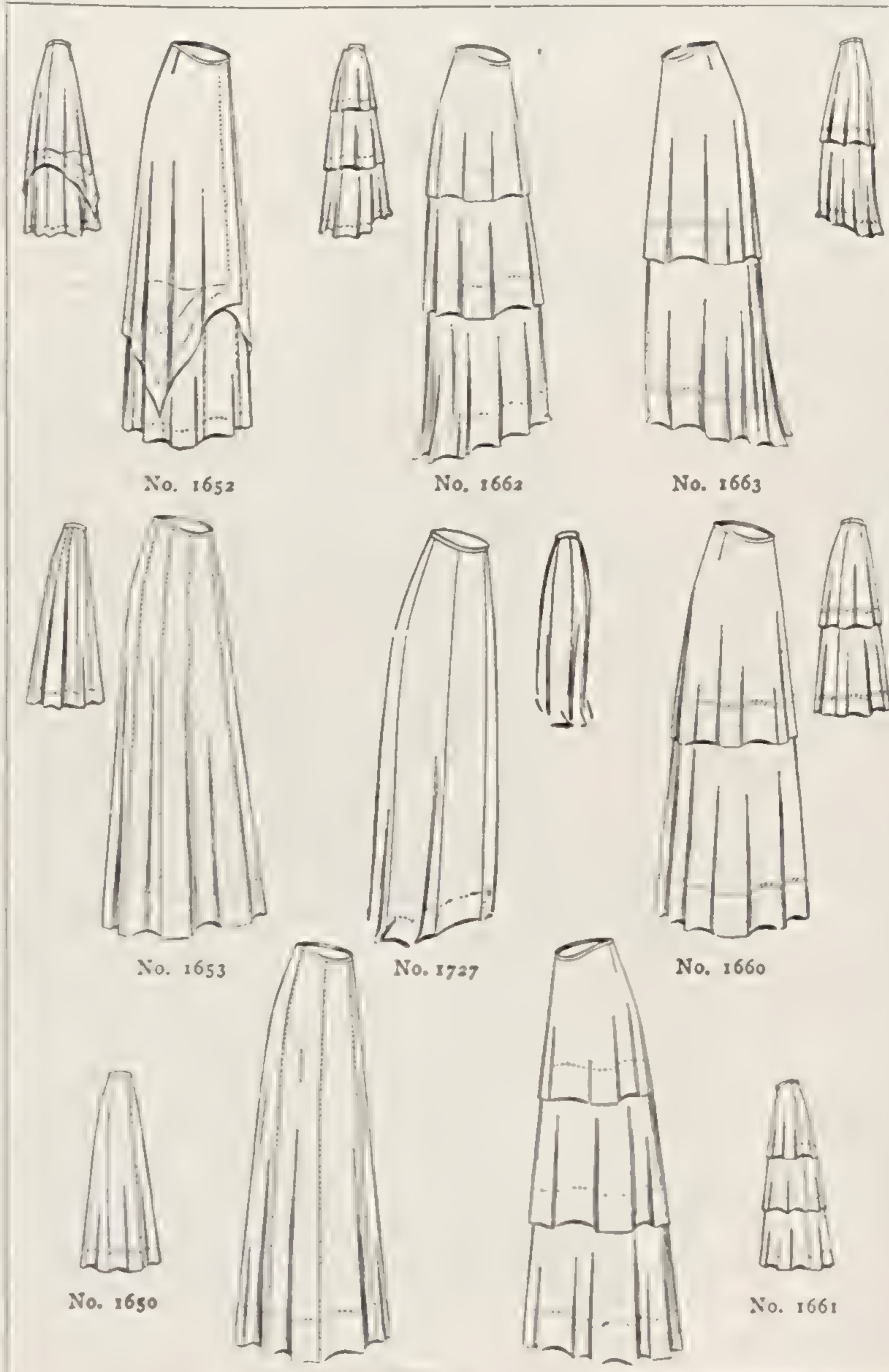
No. 1694.—**TAILOR-MADE** suit of heavy corded satin trimmed with rat-tail braiding. The skirt is a slender model in two pieces, with a seam at the left of the centre front and at the centre back, each side overlapping, and finished in a point and trimmed with braid. This skirt measures $1\frac{3}{4}$ yards around the bottom. The jacket is single-breasted, semi-fitting, and has a seam running to the shoulder, front and back; the sleeves are snug and mounted with absolutely no fullness. The materials required to make this model in medium size are $5\frac{1}{4}$ yards of material 54 inches wide, $3\frac{1}{2}$ yards of silk 36 inches wide for the coat lining, and $\frac{3}{4}$ yard of satin 24 inches wide for the collar. Skirt pattern cut in 1 piece. Coat pattern cut in 12 pieces including the lining. Price, 50 cents for jacket or skirt.

No. 1695.—**TAILOR-MADE** suit of light weight serge trimmed with braid. The jacket is double-breasted, with a seam at the middle back, and one under each arm. Sleeve in one piece with the shoulder. The skirt is three-gored, with a wide front gore, and circular sides and back. The materials required to make this model in medium size are $6\frac{3}{4}$ yards of material 50 inches wide, 4 yards of silk 36 inches wide for the coat lining and $\frac{3}{4}$ yard of satin ribbon. Skirt pattern cut in 2 pieces. Coat pattern cut in 6 pieces. Price, 50 cents for coat or skirt.

No. 1697.—**BLOUSE** of crêpe metéore, trimmed with bands of Persian trimming, edged with a frill of gold lace. The upper bodice and sleeve are tucked and cut all in one. The materials required to make this model in medium size are $1\frac{1}{2}$ yards of material 45 inches wide, $1\frac{1}{2}$ yards of trimming and 2 yards of lace. Pattern cut in 3 pieces. Price, 50 cents.

No. 1698.—**BLOUSE** of fancy silk with a jumper effect of chiffon, trimmed with soutache. The sleeves on both under and over blouse are cut all in one piece with the shoulder. The materials required to make this model in medium size are 3 yards of silk 24 inches wide and $1\frac{1}{4}$ yards of chiffon 45 inches wide. Pattern cut in 6 pieces. Price, 50 cents.

No. 1699.—**GOWN** of satin de chine, trimmed with embroidered bands. The bodice is made in surplice effect, with elbow sleeves cut in one piece with the shoulder. The V-neck is finished with a knotted cord and tassels, and the yoke and collar are of chiffon. The over-



skirt is slightly gathered; the underskirt is circular and attached at the knees to a three-gored silk drop skirt. The materials required to make this model in medium size are $6\frac{3}{4}$ yards of material 45 inches wide, $4\frac{1}{4}$ yards of silk for waist and sleeve lining and drop skirt, $\frac{1}{4}$ yard of chiffon 45 inches wide, $\frac{3}{4}$ yard of narrow trimming and 2 yards of broad trimming. Waist pattern cut in 12 pieces including the lining. Skirt pattern cut in 5 pieces. Price, 50 cents for waist or skirt.

No. 1700.—**EVENING** gown of black glacé velvet, trimmed with broad and narrow bands of jet, also jet tassels and fringe. The upper part of the bodice is finished with white shirred tulle, and the sleeves are of the same. The skirt is semi-princess, with a high waist line, and has a very broad box plait at the back. At the left side of the front is inserted a deep plaiting of black net, and the skirt is bordered with fur. The materials required to make this model in medium size are 9 yards of velvet 24 inches wide, $3\frac{1}{2}$ yards of white net 72 inches wide, $1\frac{1}{4}$ yards of black net 72 inches wide, $5\frac{1}{2}$ yards narrow jet banding, $1\frac{1}{2}$ yards of broad, $1\frac{1}{8}$ yards of fringe, $4\frac{1}{4}$ yards of silk 36 inches wide for the princess lining, and $2\frac{1}{2}$ yards of fur for the skirt border. Pattern cut in 14 pieces including the lining. Price, \$1.

No. 1701.—**SIX-GORED** skirt with a broad box plait at the front and at the back, and seam over either hip. Opens to the left side of the centre front under a box plait. Skirt measures $2\frac{1}{4}$ yards around the bottom. The materials required to make this model in medium size are $2\frac{1}{2}$ yards of material 50 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

No. 1702.—**A TWO-GORED** skirt with a seam over each hip—the opening being at the left side. This skirt measures 2 yards at the bottom. The materials required are $2\frac{1}{2}$ yards of material 50 inches wide. Pattern cut in 2 pieces. Price, 50 cents.

No. 1703.—**A SIX-GORED** skirt with a broad front panel cut in one with the front half of the belt; the back panel being cut in one with back half of the belt. There is an inverted plait over each hip, stitched flat; and the skirt opens over the left hip. This skirt requires $3\frac{3}{4}$ yards of material 50 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

No. 1704.—**DRESS** of broken diagonal serge which closes to the left side of the front with buttons. The three-quarter sleeve is cut all in one with

TWENTY MODELS OF SKIRTS CUT ON SIMPLE LINES—GORED, PLAITED, FLOUNCED AND CIRCULAR

the shoulder, and there is a seam at the centre back. The skirt is habit back, with a seam over the hip, and an inverted plait at the centre front. Two flat circular flounces are placed around the bottom skirt, at the sides and back. The materials required to make this model in medium size are 6¼ yards of serge 44 inches wide, and 2½ yards of silk 24 inches wide for the waist and sleeve lining. Skirt pattern cut in 4 pieces. Waist pattern cut in 14 pieces including the lining. Price, 50 cents for waist or skirt. This pattern comes in 14, 16, 18-year size.

No. 1705.—**D**RESS of fine cheviot, which closes at the front. There is a seam at the centre back of the bodice and the sleeve is cut in one piece with the shoulder. The collar is of lace; and the yoke is trimmed with soutache. The two-gored skirt opens to the left side of the front and is slightly gathered over the hips. There is a wide box plait effect at the back which gives the appearance of extending under the belt on to the bodice; but this in reality is a separate piece. The materials required to make this model in medium size are 6¼ yards of material 50 inches wide, ¼ yard of lace 18 inches wide, and 2½ yards of silk 24 inches wide for the waist and sleeve lining. Skirt pattern cut in 2 pieces. Waist pattern cut in 13 pieces including the lining. Price, 50 cents for waist or skirt. This pattern comes in 14, 16, 18-year size.

No. 1706.—**D**RESS of striped serge with yoke, collar and cuffs of lace. The bodice is given sufficient fullness by means of two deep tucks laid on either shoulder; and the sleeves are cut all in one with the bodice. Panels are placed at the front and at the back of the skirt, the front panel extending to about the bust line. The skirt is seamless, and slightly gathered at the waist line. The materials required to make this model in medium size are 3¾ yards of material 54 inches wide, ¼ yard of lace 45 inches wide and 2½ yards of silk 24 inches wide for the waist lining. Pattern cut in 15 pieces including the lining. Price, \$1.

No. 1707.—**B**LOUSE of white handkerchief linen, all laid in box plaits, each plait edged at either side with narrow ecru lace. This model requires 2¼ yards of material 45 inches wide and about 2 pieces (10 yards each) of lace. Pattern cut in 6 pieces, which includes a peplum to go away with fulness below the waist line. Price, 50 cents.

No. 1708.—**B**LOUSE of crêpe meteore, all laid in ¼-inch box plaits. There is an epaulet of four box plaits, and this also forms the upper part of the sleeve. The bodice closes at the centre back. Three yards of material 36 inches wide are required to make this model in medium size. Pattern cut in 6 pieces. Price, 50 cents.

No. 1709.—**N**ARROW skirt which measures 1¾ yards around the bottom. There is a seam over either hip and one at the centre back. Closes on the left side. This model requires 2½ yards of material 40 inches wide. Pattern cut in 2 pieces. Price, 50 cents.

No. 1710.—**A** MISS'S dress of serge, with cuffs and tabs of a contrasting color. The bodice closes at the centre back, and has a detachable collar of embroidery. Sleeve and bodice in one-piece effect. The skirt has a broad front gore which is cut in one piece with the yoke, the remainder of the skirt being formed of three flat flounces, stitched together under the hem, giving the appearance of tucks. The materials required to make this model in medium size are 5 yards of material 44 inches wide, ¾ yard of lace 45 inches wide, ¼ yard of material 24 inches wide and 2½ yards of silk 24 inches wide for the waist and sleeve lining. Skirt pattern cut in 5 pieces. Waist pattern cut in 17 pieces including the waist and sleeve lining. Price, 50 cents for waist or skirt.

No. 1711.—**D**AINTY frock of corded silk and lace with a broad sash at the sides and back. The ruffle at the bottom of the skirt is headed with tiny chignon roses, and across either shoulder are three narrow strips of silk. Pattern cut in 4-6-8-10 year size. The 6 year size requires 2¼ yards of silk 24 inches wide, 2 yards of allover lace 24 inches wide, and 2½ yards of lace for the ruffle, and 2½ yards

of ribbon for the sash. The 10 year size requires 3 yards of silk 24 inches wide, 1¾ yards of allover lace, 2½ yards of lace for ruffle and 2¾ yards of ribbon for the sash. Pattern cut in 11 pieces. Price, 50 cents.

No. 1712.—**P**ARTY dress of surah, trimmed with diagonally tucked bands, and entirely veiled with an overdress of same tone marquisette, finished at the sleeves and skirt bottom with a tiny ball fringe. The yoke is outlined by a silk cord, which is knotted at the front and finished with tassels. This pattern is cut in 4, 6, 8, 10-year sizes. The 4 year size requires 2½ yards of silk 36 inches wide, 2 yards of marquisette 40 inches wide, ½ yard of lace 24 inches wide, 2 yards of fringe and 1½ yards of silk cord. The 10 year size requires 3¼ yards of silk 36 inches wide, 4 yards of marquisette 40 inches wide, ½ yard of lace 24 inches wide, 2½ yards fringe and 2 yards of silk cord. Pattern cut in 7 pieces. Price, 50 cents.

No. 1713.—**D**AINTY frock of Valenciennes lace over a slip of pale pink messaline. The yoke and upper sleeve portion are of tucked net, and the shoulder straps are of pink ribbon. Tiny roses formed of chiffon, trim. Pattern cut in 4, 6, 8, 10-year size. The 4-year size requires 12 yards of lace 5 inches wide, 1¾ yards of silk 36 inches wide, ½ yard of net 45 inches wide and ¾ yards of ribbon. The 10-year size requires 14 yards of lace 7 inches broad, 2¼ yards of silk 36 inches wide, ¾ yards of net 45 inches wide and 1 yard of ribbon. Pattern cut in 11 pieces. Price, 50 cents.

No. 1714.—**D**RESS of fine white ribbed silk, trimmed with folds and bows of the same material. The little skirt has two deep tucks and the yoke is of allover Valenciennes. Sleeve and shoulder cut all in one. Pattern cut in 4, 6, 8, 10-year size. The 4-year size requires 2¾ yards of material 36 inches wide, and ¼ yard of lace 24 inches wide. The 10-year size requires 4 yards of material 36 inches wide and ¼ yard of lace 24 inches wide. Pattern cut in 6 pieces. Price, 50 cents.

No. 1716.—**C**HILD'S dress of challie to be worn with separate guimpes. It is made in one piece with the opening on the left shoulder and a belt of same tone suede is worn at the waist. The sleeves are cut in one piece with the shoulder and there is a deep box plait at the front and one at the back. Velvet ribbon forms the tiny straps over the shoulders, and trims the skirt. This pattern is cut in 6, 8, 10, 12-year size. The 6-year size requires 1¾ yards of material 45 inches wide, ¾ yards of batiste 45 inches wide and 2 yards of velvet ribbon. The 10-year size requires 2¼ yards 45 inches wide, 1½ yards of batiste 45 inches wide, and 2¼ yards of velvet ribbon. Pattern cut in 9 pieces. Price 50 cents.

No. 1717.—**C**HILD'S coat of Theodora cloth, with yoke and sleeves cut all in one. There is a seam at the centre back, and the right side of the coat crosses far over on the left side where it fastens with three large buttons. The revers are faced with satin. This pattern is cut in 6, 8, 10, 12-year size. The 6-year size requires 1¾ yards of cloth 50 inches wide, 2¾ yards of silk 36 inches wide for the lining, and ¾ yards of satin 24 inches wide for the revers. The 10-year size requires 2½ yards of cloth 50 inches wide, 3½ yards of silk 36 inches wide for the lining, and ½ yard of satin. Pattern cut in 6 pieces. Price, 50 cents.

No. 1719.—**C**HILD'S dress of light weight rough cloth, which closes to the left side of the front. There is a long waist line, the skirt is side plaited, and a broad box plait extends from neck to skirt bottom, at both the back and the front. The collar and cuffs are of embroidered batiste, and detachable. This pattern is cut in 6, 8, 10, 12-year size. The 6-year size requires 3 yards of material 40 inches wide, and 1¾ yards of embroidered batiste 18 inches wide. The 10-year size requires 3½ yards 40 inches wide, and 1½ yards of batiste 18 inches wide. Pattern cut in 10 pieces. Price, 50 cents.

No. 1721.—**C**HILD'S frock of checked and plain material, to be worn with guimpes. It closes at the left



No. 1643



No. 1590



No. 1592



No. 1591



No. 1646



No. 1730



No. 1647

SMART FASHIONS IN ROOM GOWNS, DRESSING JACKETS AND NEGLIGEES

side of the back under the panel. The sleeve is cut in one piece with the shoulder, and the skirt is side plaited. Pattern cut in 4, 6, 8, 10-year size. The 4-year size requires $2\frac{3}{4}$ yards of checked material 36 inches wide and $1\frac{1}{4}$ yards of plain material 36 inches wide. The 8-year size requires 4 yards of checked material and $1\frac{1}{2}$ yards of plain material. Price, 50 cents.

No. 1723.—**BLOUSE** of dark blue and white striped batiste, laid in tucks. It closes at the front with a double frill edged with lace. The sleeves are lace trimmed and finished with a deep cuff edged with a frill which falls over the hand. The materials required to make this model in medium size are 3 yards of material 36 inches wide and 7 yards of lace. Pattern cut in 7 pieces. Price, 50 cents.

No. 1724.—**BLOUSE** of wash silk trimmed with lace, with a detachable lace yoke. The waist is laid in box plaits, back and front, and closes at the centre front with small frogs. The frill and cuffs are lace trimmed. The materials required to make this model in medium size are $3\frac{1}{4}$ yards of silk 36 inches wide, $\frac{1}{4}$ yard of lace for the yoke, $3\frac{1}{4}$ yards of insertion and 4 yards of Valenciennes edging. Pattern cut in 9 pieces. Price, 50 cents.

No. 1725.—**CORSET** cover of white lawn with Valenciennes inserts. There is beading at the neck, armholes and across the front. The back is plain, but the front is given fullness over the bust by means of tucks. This model requires $1\frac{1}{4}$ yards of material 45 inches wide, 3 yards of insertion, 2 yards of lace and 2 yards of beading. Pattern cut in 4 pieces. Price, 50 cents.

No. 1726.—**BLOUSE** of plaid silk, with yoke and cuffs of lace, and bias folds and buttons of plain silk. The sleeve is cut in one piece with the shoulder, and there is no seam excepting under the arm. This model requires $1\frac{1}{4}$ yards of material 36 inches wide, $\frac{1}{2}$ yard of lace 24 inches wide and $\frac{1}{4}$ yard of silk 24 inches wide cut on the bias. Pattern cut in 3 pieces. Price, 50 cents.

No. 1727.—**LONG**, narrow seven-gored skirt which measures 2 yards around the bottom. This model requires $3\frac{1}{2}$ yards of material 45 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

No. 1728.—**GOWN** of marine-blue moire fluid and dotted chiffon. The bodice, sleeves and tunic are cut all in one piece, the bodice being slightly draped at the sides and held in with a sash of dull black ribbon. The sleeve is finished with a circular ruffle and a fitted lace cuff. The tunic, which falls in straight folds, is gathered in on a fold of ribbon and caught up at the front with a bow of ribbon. The underskirt is three-gored. The materials required to make this model in medium size are $2\frac{3}{4}$ yards of chiffon 45 inches wide, 5 yards of moire fluid 45 inches wide, $1\frac{1}{2}$ yards of lace banding 4 inches wide, 6 yards of ribbon 5 inches wide and 6 yards of ribbon 2 inches wide. Pattern cut in 12 pieces. Price, 50 cents for bodice and tunic, 50 cents for skirt. (Pattern cut in 2 pieces.)

No. 1729.—**GOWN** of hair-line stripe velvet with cuffs and deep revers of astrakan. The skirt is three-gored, with a seam over either hip and one at the back, where it closes. The bodice fastens invisibly at the left side of the front under the revers. The three-quarter length sleeve is cut all in one with the shoulder. The yoke and collar are of lace, and soutache trims the yoke border, both back and front. The materials required to make this model in medium size are 9 yards of velvet 24 inches wide, $\frac{3}{8}$ yard of lace 24 inches wide, $2\frac{1}{2}$ yards of silk 24 inches wide for the waist lining, and $\frac{3}{4}$ yard of fur and satin 24 inches wide for the revers and cuffs. Skirt pattern cut in 2 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1730.—**NEGLIGEE** of white broche crepon trimmed with cream lace and finished at the neck with black velvet ribbon run through beading. The sleeve and shoulder are cut all in one, and there are no seams excepting under the arm. The materials required to make this model in medium size are 3 yards of material 45 inches wide, 9 yards of lace insertion, $13\frac{1}{4}$ yards of lace edging, $\frac{3}{4}$ yard

of beading and $2\frac{1}{2}$ yards of ribbon. Pattern cut in 1 piece. Price, \$1.

No. 1731.—**DRAPED** gown of silk crepon with yoke, collar and cuffs of allover lace. Sleeve and shoulder cut all in one. The gown is draped from the left side, and fastened at the right side of the waist with a buckle. The underskirt, which is slightly circular, is attached to a silk drop skirt. The materials required to make this model in medium size are 7 yards of material 45 inches wide, $\frac{7}{8}$ yard of lace 18 inches wide and $6\frac{1}{2}$ yards of silk 36 inches wide for the princess lining. Pattern cut in 14 pieces. Price, \$1.

over lace 48 inches wide and 3 yards of chiffon 45 inches wide. Skirt pattern cut in 2 pieces. Bodice and peplum in 5 pieces. Price, 50 cents for bodice or skirt.

No. 1734.—**CHILD'S** coat of London wale corduroy with revers and cuffs of satin. It is double-breasted and has a broad box plait at the back. The belt and buttons and plastron are of the same material. The materials required to make this model in 4, 6, 8, 10-year size are $2\frac{3}{4}$ yards of velvet 48 inches wide, $\frac{3}{4}$ yard of satin 24 inches wide and $3\frac{1}{2}$ yards of silk 36 inches wide for the lining. Pattern cut in 7 pieces including the lining. Price, 50 cents.

lace 45 inches wide, $\frac{1}{2}$ yard of material 45 inches wide to line sleeves and yoke, 2 yards of silk 24 inches wide for waist lining. Skirt pattern cut in 3 pieces. Waist pattern cut in 14 pieces including the lining. Price 50 cents for waist or skirt.

No. 1737.—**MATERNITY** dress of cachemire with a draped fichu of marquisette which ties in a knot at the front, with hanging streamers. Yoke, cuffs and fichu border of lace. The skirt is made with a gathered tunic and a slightly circular underskirt which is attached to a silk drop skirt. Being made this way, the skirt may be easily lengthened at the front, by lowering the under flow. The materials required to make this model in medium size are $4\frac{1}{2}$ yards of material 40 inches wide, $3\frac{3}{4}$ yards of marquisette 52 inches wide, $2\frac{1}{2}$ yards of lace edge $\frac{1}{2}$ yard of allover lace and $2\frac{1}{2}$ yards of silk 24 inches wide for the waist and skirt lining. Pattern cut in 16 pieces including the lining. Price, \$1.

No. 1738.—**EVENING** gown of satin with a bodice made of widths of lace. The semi-princess skirt in three gores with a band of velvet at bottom. The sleeves are of the broad lace, and the shoulder straps are of narrow lace. The materials required to make this model in medium size are $5\frac{1}{2}$ yards of satin 36 inches broad, 2 yards of lace 52 inches wide, $\frac{3}{4}$ yard of lace 4 inches wide, 2 yards of bias velvet and 10 yards of silk 24 inches wide for the princess lining. Pattern cut in 11 pieces including the lining. Price, \$1.

No. 1739.—**DRESS** of silk crepe with raised velvet dot, with tunic and bodice veiling of marquisette, bodice being hand embroidered. Belt of bands of hand embroidery. The tunic finished with eight tucks. Yoke, collar and sleeves of tucked marquisette and embroidered inserts. The skirt is in five gores and the tunic has a broad box plait at the back, with the opening at the left side. The bodice is draped under the arms, and has sleeves cut in one with the shoulder. The materials required to make this model in medium size are 5 yards of material 45 inches wide, $5\frac{1}{2}$ yards of marquisette 52 inches wide, and $2\frac{1}{2}$ yards of silk 24 inches wide for the waist and sleeve lining. Pattern cut in 15 pieces including the lining. Skirt pattern cut in 5 pieces. Price, \$1.

No. 1740.—**TAILOR-MADE** suit with short, loose jacket, the revers, cuffs and coat bottom finished with two tucks. The jacket is single-breasted and fastens with frogs. At the back, the coat has two seams starting from the waist line with a button and running to the shoulder. There is a seam under each arm and at the front there are seams, but which are hidden by the revers. The sleeves are three-quarter length and fitted in the armhole with very little fullness. The skirt is a two-flounce model No. 1660. For description see page 36. The materials required to make the jacket in medium size are 4 yards of material 40 inches wide and 2 yards of silk 36 inches wide for the lining. Coat pattern in 11 pieces, including the lining. Price, 50 cents for coat or skirt.

No. 1741.—**SUIT** of chiffon velvet, with deep revers and hand embroidered in Oriental colors. The body of the coat is cut in one piece and held in by a belt of satin; it is double-breasted and fastens below the belt with 3 satin buttons. The sleeve is long and fitted into the armhole with very little fullness. The skirt has a broad triple box plait, both back and front. The materials required to make this model in medium size are $6\frac{1}{4}$ yards of material 45 inches wide, $1\frac{1}{2}$ yards of satin for the revers, cuffs, buttons and belt and $3\frac{1}{2}$ yards of silk 36 inches wide for the coat lining. Skirt pattern cut in 3 pieces. Coat pattern cut in 10 pieces, including the lining. Price, 50 cents for coat or skirt.

No. 1742.—**TAILOR** made of corded velvet with deep revers of satin. The jacket is fitted in at the waist line in back, with a tab of the same material; and fitted at the front with a draped from bust to shoulder. The sleeve has a turn-back cuff, and is fitted into the armhole with very little fullness. The skirt is model No. 1703. For further description see page 36. The materials required to make this coat in medium size are 24 yards of material 50 inches wide, $\frac{3}{4}$ yard



No. 1665

A SIMPLE STYLE LAYETTE TO BE MADE OF FINE MATERIALS DAINITLY SEWN BY HAND

No. 1732.—**DRESS** of changeable velvet, which closes at the left side. There is a yoke of tucked net, and cuffs and jabot of lace. Sleeve and shoulder cut all in one. The skirt is three-flounce, attached together under the hem and giving the appearance of tucks. The materials required to make this model in medium size are 9 yards of velvet 24 inches wide, $\frac{1}{4}$ yard of net 45 inches wide, 1 yard of lace 5 inches wide for the cuffs and jabot, and $2\frac{1}{2}$ yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 3 pieces. Waist pattern cut in 13 pieces including the lining. Price, 50 cents for waist or skirt. Pattern cut in 14, 16, 18-year size.

No. 1733.—**EVENING** gown of glacé velvet and allover lace. The skirt, which is of velvet, is cut in three gores and closes to the left side of the back under the peplum. The bodice and peplum of lace are made over a foundation of chiffon; and the sleeve and shoulder are cut all in one. The materials required to make this model in medium size are 9 yards of velvet 24 inches wide, $2\frac{1}{2}$ yards of all-

No. 1735.—**A SLEEVELESS** jacket for maternity use, which may be worn over any evening or afternoon gown. It is made of a dull, heavy satin with raised velvet flounces, trimmed with lace, and weighted at the four corners with large tassels. The neck is cut in a V, both back and front, and finished with a bias fold of velvet. The armhole is finished in the same way. The materials required to make this model in medium size are 4 yards of material 24 inches wide or 2 yards 36 inches wide, $5\frac{1}{2}$ yards of lace (a deep inserting with a broken edge is preferable) and $\frac{1}{4}$ yard of bias velvet. Pattern cut in 1 piece. Price, 50 cents.

No. 1736.—**BRIDAL** dress of white satin, with yoke and sleeves of Duchess lace. The skirt is cut with a seam over each hip, a very broad box plait at the back, and has a 1-yard train. Bodice in surplice effect, laid in deep folds, but plain under the arms. The belt is of satin, with a buckle of satin at the back and a bow at the front. The materials required to make this model in medium size are $7\frac{1}{4}$ yards of satin 36 inches wide, $1\frac{1}{4}$ yards of

satin 24 inches wide, and $4\frac{1}{2}$ yards of
satin 24 inches wide for the coat lining.
Pattern cut in 8 pieces. Price, 50 cents for
coat or skirt.

No. 1743.—**EVENING** gown of white
satin de chine and black
marquise with a bodice of lace with
marquise and cuffs of white marquise.
The skirt is circular and has a slight
train measuring $2\frac{1}{4}$ yards around the
bottom. The drapery, which is in two
pieces, starts from the waist line, crosses
at the back, folds across the front and dis-
appears at the back. The bodice has
sleeves cut all in one with the shoulder.
The materials required to make this model
in medium size are $2\frac{3}{4}$ yards of satin 45
inches wide, $1\frac{1}{2}$ yards of marquise 45
inches wide, 1 yard of all-over lace 36
inches wide, $\frac{1}{2}$ yard of white marquise,
and $1\frac{1}{4}$ yards of silk 24 inches wide for
the waist and sleeve lining. Pattern cut
in 12 pieces, including the lining. Price,
\$1.00.

No. 1744.—**GOWN** of satin with a sleeve-
less coat effect of Persian
silk veiled with chiffon and finished with
narrow bias folds of satin. Belt, cuffs
and skirt border of black satin. The skirt
is 2-piece with a seam over each hip,
slightly trained and measures but 2 yards



No. 1721



No. 1717

WHISPERS

THE present styles are full of possi-
bilities for the girl desirous of mak-
ing over her wardrobe, especially as the
vogue of deep bands of some other fabric
than that of which the main part of the
gown is made, is one that will last for
another six months at least. Another
great help to her schemes is that black
satin is playing an important part in
most of the costumes, and is combined with
any color to give a smart effect, so if
satin to match can not be found to eke
out a skirt length, black may be used with
the happy consciousness that it is quite
correct, and not merely an evidence of be-
ing the last resort. Nor are evening
gowns kept to the one color scheme; on
the contrary, the foundation slip for a
white or black chiffon or net gown is
more often than not a color, and pink is
one of those most favored, possibly be-
cause there are more shades in this color.
If there is a laid aside evening dress of
chiffon to be re-made and a good lining
available, first rip the breadths apart, and
then hang them over the bath towel rack,
and turn on the boiling hot water in the
tub to a quantity that will give plenty of
steam; this will take out all the wrinkles
and freshen the chiffon up nicely if it is
left there until quite dry again, nor will



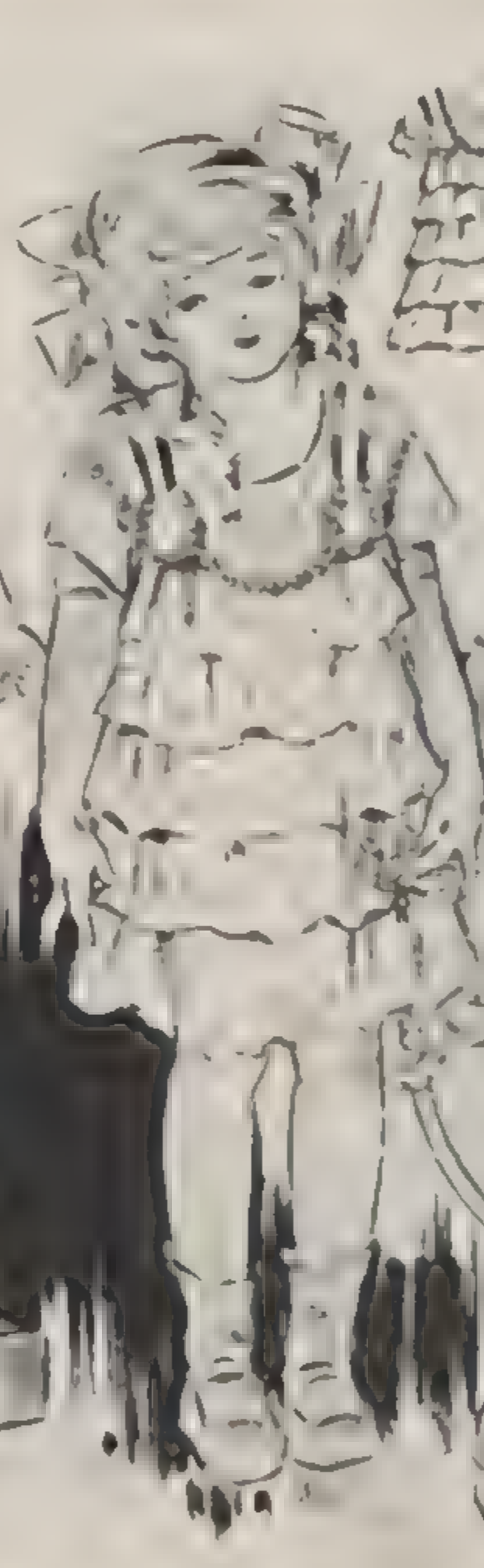
No. 1622



No. 1711



No. 1712



No. 1713



No. 1714



No. 1734

around the bottom. The materials required
to make this model in medium size are $4\frac{1}{4}$
yards of satin 44 inches wide, $1\frac{3}{8}$ yards
of Persian silk, 2 yards of chiffon 45 inches
wide for the yoke and coat veiling, 1 yard
of black satin and $2\frac{1}{2}$ yards of silk 24
inches wide for the waist and sleeve lining.
Bodice and peplum pattern cut in 13 pieces.
Skirt pattern cut in 2 pieces. Price, 50
cents for bodice or skirt.

No. 1745.—**EVENING** gown of lace over
satin, with embroidered
revers, belt and butterfly of black velvet.
The bodice is draped with a short sleeve
cut in one piece with the shoulder. The
skirt is a scant two-piece model with a
gathered overskirt of lace which forms a
point at the back and at the front. The
butterflies are made of velvet and fine wire.
Or if you choose to use one of the new
brocades for the tunic, the butterflies
would be lovely made of Honiton lace.
An effective color combination for this gown
would be yellow satin, écreu lace and golden-
brown velvet butterflies and belt, or for a
more expensive gown, gold lace over pale
blue satin with brown and gold butterflies.
The materials required to make this model
in medium size are $2\frac{3}{4}$ yards of satin 45
inches wide for the skirt, 3 yards of lace
36 inches wide, $1\frac{1}{2}$ yards of velvet 24 inches
wide and $1\frac{1}{4}$ yards of silk 24 inches wide.
Waist pattern cut in 12 pieces, including
the lining and butterfly pattern. Skirt pat-
tern cut in 4 pieces, including one butterfly
skirt. Price, 30 cents for bodice or



No. 1716



No. 1719

THREE SMART COATS AND EFFECTIVE
ONE PIECE FROCKS FOR LITTLE GIRLS

it crush afterwards as easily as it does
after a pressing. With the straight
breadths in hand it is easy to calculate
just how much satin or lace is needed
for the lower part of the skirt, and the
girdle; and from the scraps (if satin is
chosen) some stiff little two-loop bows may
be made to trim the sleeves and corners
of neck, or other parts of waist. A pretty
model for a simple evening frock of com-
bined materials, could be made by at-
taching the skirt shown on the left figure
on page 33 of June 15th Vogue, to the
waist of the left figure on page 40 of the
same issue, or the waist of Vogue pattern
No. 1529, may be chosen.

If the waist first mentioned is selected,
the pointed girdle effect must be omitted,
and the lace band lowered almost to waist
line, and if preferred, the lace in both
this waist and the skirt may be replaced
by satin. The revers would be prettier
and lighter in effect if of net or chiffon
with rows of narrow Valenciennes lace or
point d'esprit lace frilled on. If No. 1529
is preferred, this same frilling on a band
of net is again a good idea, and then a
net band with similar frills could be used
in the skirt with satin at hem. The shir-
ring should be over a soft, heavy cord,
and this should not be drawn in tightly
enough to give a "hobbled" effect. Dia-
mond mesh Brussels net, which is the pret-
tiest, is 75 cents a yard, and 45 inches
wide, and the narrow French Valen-
ciennes lace or point d'esprit edging for
frills is about 50 cents a dozen. Satin, suit-
able for a deep band can be found at 58
cents a yard in black, and for \$1.00 a yard,



No. 1689



No. 1726



No. 1708



No. 1697

36 inches wide in colors. The band should be cut on the bias and faced with either mousseline de soie or chiffon, or some light-weight silk and cotton material of which many inexpensive kind come in colors.

A TRAILING skirt, two seasons old, that had a bias seam at front and circular flaring sides with a panel back, and points of stitching above the hems, has just been easily remodelled. It was first lifted to make it clear the ground; and the material at top cut off, then the panel was made narrower and the sides drawn round to fit with less flare; over the stitching a bias band of velvet to match was hung, the lower edge bordered with some narrow fur strips, cut from an old astrakhan muff and scarf; enough was left to trim the coat with at collar and cuff edges. To have the fur properly cut, it must be laid flat with the pelt side up, and a very sharp knife used to sever the strips, which may be kept straight by cutting by the side of a heavy ruler firmly pressed down. If the amateur dressmaker is not sure that she will do this well and a furrier is not near, a cobbler, possibly, might be persuaded to take his sharp knives and mark off the strips. Scissors, used from either pelt or fur side, clip too many hairs out, and do not cut as accurately as the knife with the aid of a ruler. Sew the pieces of fur together in overhand stitch with wax thread.



No. 1613



No. 1521

THE VARIETIES OF THE POPULAR SEPARATE BLOUSE—VEILED EFFECTS AND PLAITED FRILLS ARE VERY SMART

EVERY shop has a remnant box of satins, as well as of laces, all year round, and when coat linings needed or other short lengths, it pays to ask to see this collection, and even trouble of trotting from shop to shop not cost the pennies saved. A remnant, too, at a comparatively low cost, is of a highly superior quality, and a garment thus made in two ways. Two lengths, a trifle of difference in shade, will do for a foundation, and in many cases the difference is hardly discernible in a strong light. In buying new a yard over is always a good plan, patching is often a needed task the next year and colors seldom come back to fashion for several seasons at least, so to have a popular shade is next to impossible, for this purpose the remnant box even fails.

HAND-ME-DOWNS in the tailored line are not always a gift that brings happiness unalloyed, for the shoulders of different people do not always support coat alike and the fronts and back, in sequence, will always hitch or drag as the wearer is higher or less high shouldered. A tailor is the safest aid, as the collar is difficult to replace after a home-made alteration, and he also presses a garment thoroughly when he makes a change. A coat that seemed almost hopeless because too narrow and too short from shoulders to bust, has been changed into a satisfactory



No. 1724



No. 1707



No. 1698



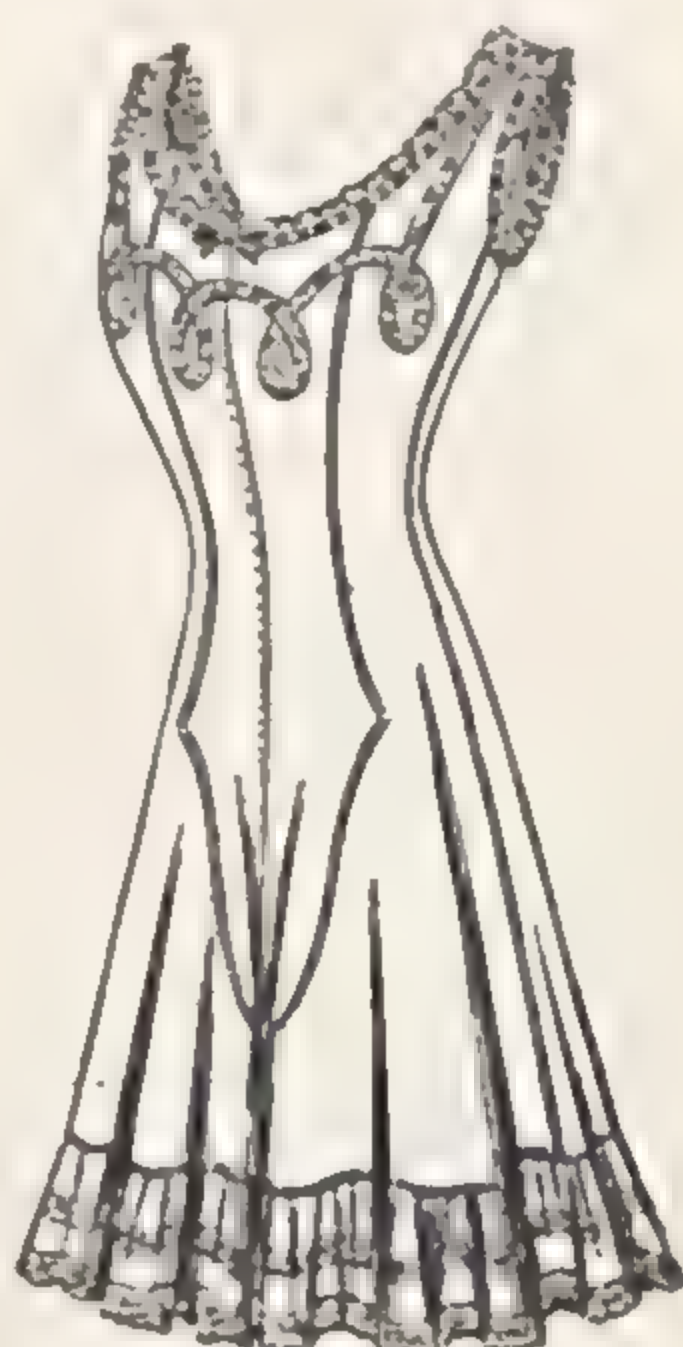
No. 1723



No. 1593



No. 1692



No. 1505



No. 1690



No. 1666

PRETTY FRENCH LINGERIE OF SIMPLE BUT UNCOMMON DESIGNS. THREE STYLES OF THE

CHIC LITTLE BOUDOIRCAPS NOW SO POPULAR ARE SHOWN ON THE FOLLOWING PAGE



No. 1725

VOGUE POINTS

BLACK satin evening wraps and cloaks for daytime wear are quite the latest thing, covering the wearer from neck to heels and even training slightly at back. The satin used is a heavy lustrous quality, not over-lustrous, but with a rich, subdued sheen, and is very pliable; many of the wraps showing drapery, and all without even a touch of color, this being reserved for the lining, which is usually a brocade in some captivating design.

MUCH embroidery in a new kind of beads is being hand done on all classes of fabrics used for the more elaborate frocks, and these beads appear to be enamelled and given a metallic lustre besides. They come in the most fascinating colors and of all sizes. Iridescent bugles and beads are also to be seen in what are termed Persian shades, the one bead showing blue, bronze-green and a reddish tinge as it is revolved in the light. The tassels and chain-like ornaments in which they are combined are attractive; they are intended for the sash ends worn on the new skirts.

SPANGLES and beads are again to transform the net or tulle evening gowns into shimmering things of beauty, and crystals in white or color combine with pearls and gold or silver in the exquisite designs. Many of the robes and also the appliques and garnitures are also embroidered in a very fine ribouline and made still more effective.

THE very latest garniture for a frock that is unusual and attractive, besides be-

ing of value, is in shawl effect, of jetted black net with a lace border in an exquisite Chantilly pattern, the jet in pin beads and not heavily spread over the diaphanous article. The touches of silver with the jet give a very lovely contrast; the piece is shaped to be worn from the shoulders and neck edge of an evening dress.

FUR bands are the most fashionable trimming of the season, they being used on all kinds of dresses and wraps, and even on negligees, and swansdown has come into favor again, possibly because there are so few available white furs with short hair, and of those few ermine is not only too flat for beauty of effect, but it is also expensive. Alaska sable in a very dark shade is possibly the favorite, for this harmonizes with every color. Gray furs, oddly enough, are very scarce here and in Paris; moleskin is used in profusion.

THE tendency is again towards very high-lustrated satins, whether of all silk for evening wear or those with wool backs for the gorgeous daytime gowns to be worn at large functions. A lovely new fabric for many occasions is a satin-figured silk crepon, which finish gives the self-tone design great beauty against the soft, dull background and makes it appear almost a shade lighter. All the satins and silks most used are very soft and clinging, even though the quality may be heavy.

A CHARMING frock for a young girl or young matron is made of brocaded white mousseline de soie, the design quaint little wreaths of wee pink flowers. At knee height there is an insertion made of lovely white silk novelty lace resembling the old-time blonde lace; heading this is a plaiting of narrow pink velvet ribbon. Below the

insertion is a deep band of soft ivory-white satin. The bodice, which is very youthful in effect, is gathered from a lace band and held by a crush girdle; the sleeves are puffed into a band of wide lace with the velvet quillings at edges. Against the neck are tulle folds in pink and white and the princess slip beneath is pink satin.

THE only panels for dress fronts shown on this side as yet in real lace are of Cluny, and in a yellow twine shade, the lace in a light design, and the panel prettily shaped; the length one and one-quarter yards, and the only lace points to be found are in Irish crochet. Many of the prettiest frocks brought over by members of the smart set, however, show insertions of lace in points, and of lace panels at dress fronts, so it seems as though the Paris dressmakers had conspired with the importers to prevent their frocks being copied by American admirers.

UNMADE robes of net, hand embroidered and beaded in self-tone beads and gold bugles are at last here in colors, a very lovely one having the design in long lines, in a medium shade of sage-green with some of the beading in a deeper color. The beading and embroidery combine to make these robes cling closely to the wearer



No. 1586



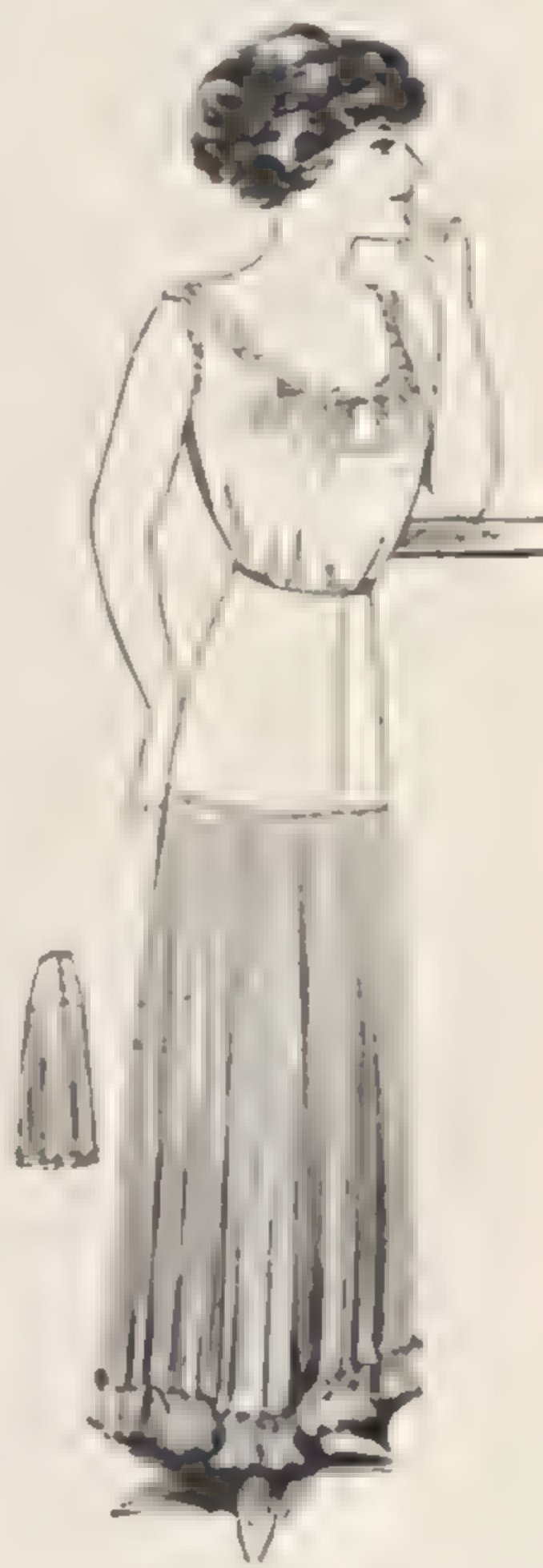
No. 1645



No. 1677



No. 1676



No. 1678



No. 1585



No. 1675



No. 1644



No. 1583



No. 1691

and they are finished so as to be adjusted to a lining with very little trouble; thus the amount of time, trouble and planning saved is incalculable if the purchaser has a princess slip already on hand.

SLEEVES that finish over net or chiffon undersleeves, that in turn are completed by white lace cuffs or bands of some kind, are far more becoming to the hand than having the colored material end without relief, for the latter way not only gives a hard line, but any color will make the whitest hand look yellow. These little wrist finishes are far more dainty when made by hand, especially if tucks are to be part of them, and they are quickly made.

STILL does the fascination of Persian and Indian coloring and design enthrall the makers of fabrics and trimmings, for besides the reproduction of the patterns used in old shawls, an effort is being made to print on materials in which the weaves are as close copies as possible of almost forgotten fabrics that could only be brought from the lands of the Orient. A sheer silk crêpe is one triumph of reproduction, and on this is printed cachemire designs in subdued colors, several different designs being shown, and though the crêpe is so light in weight, it falls in clinging folds at a touch, and has every appearance of a much heavier material. Laces, too, are being wrought in Persian tinted threads, some of metals and gold as well, so that the

richness of the color is shown's display far surpasses any previous showing, and still nothing is lost in coloring or showing in appearance.

LONG scarfs of real lace are to be worn as shoulder wraps, more for effectiveness than protection, however, for no one possessing one of either point appliqué or lisse lace can claim that warmth is a quality of one or the other. The average length is two yards and one-half, and the width about eighteen inches or a little less, and they have quite replaced the spangled articles so long in use, and which, without any particular merit or beauty, were almost as costly as these lovely ones of lace.

AN economical treatment of any frock that requires net or tulle trimmings in plaitings is to invest at the start in the illusion used for bridal veils, which is a particularly fine Brussels



No. 1679

net, just a trifle heavier than tulle, but not easily torn or frayed. It comes two yards wide, and even still wider, and is not very inexpensive, but the wearing qualities insure the saving in the long run to the purchaser.

THE guimpes used with many of the smart French frocks are either of hand-tucked Brussels net, the diamond mesh the favorite, in a small size, or else the very sheer batistes in white or ivory, these last exquisitely embroidered. Ordinarily a half-dozen of these little guimpes or chemisettes are ordered with a frock, so that there will always be some ready to change with, and they are finished so as to be detached and laundered. In many instances cuffs or undersleeves to match can be had also.

THE newest Dutch yokes in dresses are of chiffon cloth over an allover lace, the chiffon finished at a lower line than

the lace, which therefore shows above two or three inches. This makes a pleasing gradation of color, for the chiffon, though matching the cloth of the gown, pales in tone when over white lace, and the coming next to the throat makes a most becoming contrast than the color would be. A narrow satin binding is the usual finish for both yokes, and this matches the cloth.

THE latest girdle for semi-tailored gowns is of the cloth, pin-tucked and stitched on flat and fitted very snugly without a wrinkle; the width a little over two inches and the shape made to graduate the most becoming line for the wearer. About three of these wee tucks are allowed to this width, or even to a three-inch belt, and the effect is very good.

THE wise woman has bought her fur garments by this time, as it is prophesied by one of our most competent authorities that before Christmas prices will have gone up from 25 to 50 per cent. The new coat is of broadtail reaching to within a few inches of the hem of the skirt, the fronts of which are rounded and cut away the coat being very narrow in circumference. It is trimmed with heavy soutache and lined with a bright violet satin. Musquash coats, which will be much worn on account of their lightness, are chosen instead of sealskin. One model has a yoke storm collar and over-sleeves reaching to the elbow, of mink; the under ones of musquash being finished at the wrists with a fold of black satin.

CHARACTERISTICS OF VOGUE PATTERNS

SMART IN CUT, YET SIMPLE TO EXECUTE.—The patterns combine smartness of cut and correctness of style with simplicity of execution. They are therefore especially adapted for work in the home or for the guidance of less experienced dressmakers.

DISTINCTIVE AND ADVANCED IN DESIGN.—By reason of its advance information and accurate forecasts of coming fashions, Vogue's influence in shaping the mode in this country is very strong. Its pattern department enjoys the full benefit of its exceptional news service and its patterns are always cut from the very smartest, most distinctive and most advanced designs.

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NOVEL EVENING GOWN OF OMBRÉE CHIFFON, FROM CALLOT

For "Fashion Descriptions" and price of pattern see page 72

SMART FASHIONS for LIMITED INCOMES

Negligees an Important Feature of a Woman's Wardrobe—Albatross One of the Best Materials for Their Development—Cordings, Padded Coin Spots and Deep Tucks are Inexpensive and Effective Trimmings



No. 8.—Circular dressing jacket button-holed on the edge. Pattern in any bust measure, 50 cents.

As winter approaches, and the season's overhauling of the wardrobe has to be faced, the woman who prizes daintiness does not overlook the requirements of negligée models, but makes an effort to provide wrappers and dressing sacks to meet her needs; it being a simple matter with a little planning and consideration to evolve those that are at once pretty and practicable. Elaboration of trimming should never be thought of except by those possessed of purses that will stand the drain of constant dry cleaning, for freshness is the first requisite of this part of one's outfit. Now, to accomplish this with small expenditure is merely a matter of choosing materials that will go into the tub without harm, and come out as good as new. Albatross is, without doubt, the best for all-round use, since it tucks splendidly, does not shrink, and is durable. French flannels are a poor choice, as the best of them shrink woefully unless washed with great care. In any case where albatross is not quite warm enough it can be lined in some of the silk finish lining materials that also wash well, and are very inexpensive.

One of the best of these linings is known as Fashion Silk, a mixture of silk and linen, which comes in all colors at 45 cents, the yard. There is also Banzai, a silk and cotton combination that is as light in weight as china silk. This is only 25 cents, and is 27 inches wide. Another is known as Lustral, a cotton sateen, not heavy, but of a little more substance than the others. This costs 35 cents and is a yard wide.

Trimmings must also be washable, and should consist either of embroidery in mercerized thread, or of lingerie materials such as linen batiste or nainsook with not much lace at best, and what there is selected for its wearing qualities. Any of the imitation Clunys launder splendidly, as do torchon laces, and certain of the Valenciennes edgings. Use lace, however, with great discretion and as a finish rather than as a trimming, since voluminous ruffles of it after several washings invariably begin to look passé unless tediously pulled out by hand to keep their mesh in order.

The originals of the illustrations have been chosen from those very recently seen in Paris, the French being especially adept in the matter of designing negligé garments that are at once shapely and simple, and which have a distinction that puts them in quite a different class from the ordinary utilitarian wrappers.

The long, graceful draping of the first wrapper is becoming to either slender or stout figures, and has a trimming of hand embroidery in an unpretentious, but very effective pattern which may be carried out by anyone who has a little leisure to spare for such embellishments. It consists of thickly padded coin spots set between heavy

lines. If it is out of the question to do this work oneself, it will not be difficult to pick up in the shops a substitute in the way of machine embroidery by the yard that can be set on in the place of the other. The back of the gown is cut with a bias seam running from the shoulder to the hem, and this leaves a little fullness that spreads out on either hip. To hold this in and fit the sides, there are several tucks laid just below the hip over which is placed a fancy pocket of the material deeply pointed at the bottom and embroidered all over, with a white cotton fringe hanging from the lower edge. The sleeves are slit open on the outside almost to the shoulder and are filled in with a double muslin frill, each with one edge of Cluny, about an inch wide. This model is just what one needs when sitting in one's room writing or sewing, but is, of course, too nice for hacking out as a bath wrapper.

The second design is a product of a famous French house, that is a little too dignified to be called a wrapper, though its cut is severe and its lines absolutely straight up and down. It will answer admirably for a simple tea gown, or a home dinner gown with the family. Its material, a coarse mesh, red cotton voile, is very durable and washes splendidly. With it is used a coarse imitation crochet lace, though real, of course, if one happen to have it on hand, or wishes to increase the cost of

the gown by its purchase, will be just that much of an improvement. The whole garment is cut from a length of the material measuring twice the required length and folded half-way with a place for the neck cut out at the fold.

This primitive cut makes the gown, the sleeves hanging straight from the neck and the trimming added. A lining will, of course, be necessary for it, and the cotton voile will prove effective over a color in one of the mercerized linings that have been mentioned. The French are very keen on tassel trimmings just now, and there they are used to catch in the fullness at the hip. The neck and sleeves are edged with lace, and a broad band of it is put around the bottom. If one wished to cut down the cost, however, this last trimming might be omitted, and the bottom finished with tucks at the hem instead with just one narrow row of insertion on a line with the knees. There is no opening to this model, either back or front, as it is quite easy to slip on over the head. For those in mourning it is excellently carried out in black marquisette, crêpe de chine, or voile.

CRÊPE DE CHINE WITH NET FRILLS

Crêpe de chine is, in the long run, one of the best wearing materials that one can select for a wrapper, as it washes well with reasonable care, and if chosen in the me-

dium quality will outlast many cheaper fabrics. The third model is made up in it and is exceedingly attractive. At the waist the fullness which falls straight from the shoulder is held in by a fancy silk cord, matching the gown in color and tying at the front in a loose knot.

A colored crêpe de chine is advised rather than a white, as the latter turns yellow when washed, but pinks, blues, and Nile greens come out beautifully. The original feature of the gown is the corded sleeves, which are not only pretty, but a good variation from the open model. The cordings, four in number, run from the shoulder to cuff, and are made from thick cotton cable cord, overlaid with the material. The trimming consists of a very pretty, fancy net lace about seven inches wide with scarcely any pattern at all, the main part being a perfectly plain, good sized mesh with, at the edge, a straight band in either dots or a fancy mesh. This kind of lace is to be found in the shops and is very smart at present. It is known by the name of point d'esprit edging as it has hardly enough of a design to come under the head of lace. At the front of the neck the wrapper is cut in a V deep enough to make it becoming, and gives a long line from the shoulder. There is a lining of China silk brought down to the waist, which protects the crêpe de chine from soil. If one elect to have this in a



No. 2.—Simple tea gown developed in voile and lace. Pattern in any bust measure, \$1.50



No. 3.—Negligée of crêpe de chine with corded sleeves. Pattern in any bust measure, \$1.50



No. 1.—Graceful wrapper with effective padded coin spot trimming. Pattern, \$1.50

material that does not wash, some of the soft liberty satins are lovely for it, as is also charmeuse or a light-weight broad-cloth.

A SEMI-FITTING WRAPPER IN FLANNEL

In the fourth illustration there is an excellent model that is almost shapely enough to be called a gown proper, and which will serve in many instances for a negligée house dress. It has a panel effect, both back and front, finished by a loosely-stitched edge. This, at the bottom, is brought around to form a flounce, the lines over the hips being carried down into a long point. There is a waist lining of cotton material which, in the sleeve, is separate, holding a flounce of plaited net. The same is to be seen in the collar with its soft satin tie at the pointed neck. Both button holes and buttons are in satin. To make the gown fully practical one should leave off these last satin trimmings, and also those at the sleeve, using instead the material itself, in which case the laundry will do no damage, while the bow at the neck can be taken off for washing. Although charming in light colors, this is an excellent suggestion for dark serviceable shades.

ALBATROSS WRAPPER WITH LINGERIE TRIMMINGS

The original of the fifth drawing is unique and unusually smart in its treatment. At a glance it bespeaks its French origin, and yet it is so simply made that anyone with even half a talent for home dressmaking can reproduce it. The material is a light-blue albatross, the trimming being of striped dimity with fetching little cotton balls as finish, not a bit of lace or insertion in the entire gown. This trimming buttons on to the wrapper itself, as I shall explain, and can be taken off readily if the two are washed separately. The wide sailor collar of albatross extends an inch or two over the top of the shoulder toward the front. In this are worked by hand buttonholes to fit crochet buttons that are attached to the top of the muslin scarf, which from this point draws down over the bust in soft folds.

Where the two scarfs cross at the waist line, one slips through the other by means of a large buttonholed slit, the ends showing the dangling crochet balls. The cuff carries out this idea by means of the dimity drawn round it, the ends crossing at the outside of the elbow. This is tacked at the upper side of the cuff, with a foundation cuff of cambric which, on the edge, has loops to pass over buttons sewn on the sleeves. This idea is attractive, not only in the materials mentioned, but also for silk or satin wrappers with fine handkerchief linen in the neck and sleeve accessories. When the hot weather comes round again one should not fail to copy it in white striped madras with plain muslin for the trimming. I have seen nothing smarter or more original in a long while.

DARK COLORED WRAPPER

For certain uses there is nothing that takes the place of a dressing gown in some dark color. This, with lingerie sleeve and neck piece may be kept just as immaculate as a wrapper that goes entirely into the tub, therefore, there is no objection to it on the score of cleanliness, while its practicality speaks for itself. Beside the many home uses to which such a garment may be put it is almost indispensable for steamer wear, or for long train journeys, and there is a certain smartness in some of the models that gives them much more distinction for this kind of garment than more frivolous tones. Dark blue, or royal purple with white trimmings, are either of them splendid. The sixth sketch gives the kind of design to be chosen in this case, and I should advise a smooth finished fabric, such as henrietta cloth or broad-cloth, something that will not catch and hold dust. Across the yoke, on the inside, there should be a lining of white muslin or China silk tacked in only, so that it can be taken out to be washed. The square collar with a bit of lace edging may be embroidered by hand, or made from an all-over embroidered batiste, which is almost equally effective. In many cases it is desirable to have this wrapper with a long sleeve, and a separate one is given at the side, which is to be tacked in at

the shoulder beneath the cape sleeve. This has a turn-back cuff matching the collar. The lingerie accessories should be carefully finished with a small fold or hem at the edges where they are put in; this will save labor and make them always neat when taken out or put back, as there are no loose edges to be arranged at each sewing.

MARIE ANTOINETTE MATINÉE

The lovely lingerie dressing sack shown in illustration No. 7 is not only an exquisite piece of work, but it is an entirely original design. The long lines coming down well below the waist make it superior to most of the models of the season, which, as a rule, are short, bobby little affairs that cut off the figure. Although this is elaborate it is a delightful piece of work if one wishes to copy it. The material is a fine Swiss with large and small dots embroidered by hand, and a scalloping on the outer edge. There is a seam down the middle back, either side being an entire piece meeting at this joining. On the edge there is a two-inch Valenciennes attached to an organdie ruffle. Between this and the scalloping there is a piece of lace which is laid under the buttonholing and cut out beneath it. On the top of the shoulders there are twenty-one small tucks. Both back and front the neck is cut square with a long, deep yoke of lace motifs joined together by tuckings of the material. Directly against the neck there is a flat arrangement of lace, and lace continues down each side below the knots of ribbon. The scarf gives one deep point in the back and one in the front, though this is divided to make the opening. The lingerie is mounted on a lining of China silk, edged with Valenciennes to match the outside, and tacked to it at intervals. This is cut like the muslin, in two pieces, seamed together at the middle back, and at the top it has a V put in to broaden it at the yoke. Two small tucks run half-way across the lining at each shoulder. Sleeves are formed by a cunning arrangement of ribbons an inch wide which, fastened to the lining by rosettes, are crossed and fastened to give space for the arm, with



No. 7.—Becoming dressing sack giving long lines to the figure. Pattern in any bust measure 50 cents.

loose rosettes hanging. The same idea could be carried out in a flannel material merely scalloped at the edge or bound with ribbon. It is very graceful.

ROUND DRESSING SACKS

Of all models, the easiest to make oneself is that which has a circle for its pattern slit up one side to the middle, with the edges caught together for a sleeve. The eighth sketch illustrates one of these in Nile green henrietta cloth bordered with buttonholing. It is excellent in handkerchief linen or organdie with a lining of China silk underneath, or one may make it of albatross doubled with China silk with a wash taffeta ribbon as edging. Though not so graceful as a longer garment, it is practical as a combing sack.

CARE OF OLD SHOES

As a change from summer to winter a word is timely on the subject of foot wear left over from last season. Many women who flatter themselves that they are economical, through carelessness, allow quite a leakage in their expenditure for shoes. We take it for granted that, in the first place, you have been wise enough to buy few shoes of good make and quality rather than a quantity of poor ones. Given good shoes to start with never overlook the possibility of repairs to bring these into shape. Often shoes are discarded merely because, for want of a little attention, they look depressingly shabby and hopeless. Re-soling is now done so perfectly that it is hardly discernible, and if one pays seven or eight dollars for a pair of boots, and can have them satisfactorily done over for three dollars and a half, it is certainly worth while. With new half-soles, the heels tapped, the back seams looked to, if these have burst, and a good rubbing down and polishing, one will find that many an old pair will turn out to be far more presentable than one had thought. Tan boots, badly scratched, may be oiled and varnished for rainy-day use.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greatest practical value to the woman of restricted means, Vogue will hereafter cut the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket or bodice; \$2 for a long coat, whole suit or gown. When ordering these special patterns, state the page and date of issue in which they are published.



No. 4.—Excellent model for a negligée house dress. Pattern in any bust measure, \$1.50



No. 6.—Room gown of henrietta with lingerie collar and cuffs. Pattern in any bust measure \$1.50



No. 5.—Albatross wrapper trimmed with striped dimity and cotton balls. Pattern, \$1.50

S E E N o n t h e S T A G E

THEATRE—GOING New York had but barely caught its breath after the opening deluge of premiers before a second dramatic cloudburst occurred. The final week in August brought forward most of the new productions—to change the figure—and of all these but two bid strongly for exceptional popular interest or reasonably enduring worth. An odd coincidence is the fact that the authors of the two real successes are husband and wife—Edgar Selwyn and Margaret Mayo, who wrote, respectively, "The Country Boy" and "Baby Mine."

For the moment our chief concern centers in "The Country Boy," which is a remarkably well made play in addition to being one that will appeal strongly to the average theatre-patron. Mr. Selwyn gave a glimpse of his equipment as a dramatic writer when "Pierre of the Plains" was produced at the Hudson Theatre two seasons ago, but this time he proved even more fortunate—or keener of discernment—in selecting a story that might fit into the everyday life of innumerable persons. Mr. Selwyn has not only gone into actual occurrences for his material but has preserved its flavor by putting into the mouths of his characters dialogue that seems real. The progress of events, also, is consistent

EPIGRAMS FROM "THE COUNTRY BOY"

A man isn't a failure until he admits it himself.

Success is a process of elimination.

When a man has found out what he doesn't want and what he can't do, he has found himself.

In running a newspaper, you eliminate personal element. Nothing is recognized but news.

and dramatically effective with a conclusion that could scarcely be more realistic had it happened outside rather than within the theatre. All of which must be gratifying to the author who has succeeded in creating a play very like Winchel Smith's "The Fortune Hunter," though neither of these plays resembles the other further than in general classification.

"The Country Boy" is of that class of plays that gives one a glow of satisfaction, about the middle of the first act, for the fine future that promises. By the time the second curtain has fallen the production is pronounced a "hit" and the cast irreproachable, while the end of affairs leaves the spectators in very much the same position as the hungry man trying to diet—satisfied to the point of a desire for more. All this, mind you, without the assistance of any stars, for so well does each member of the company in the important rôles play that one person, on leaving the Liberty Theatre the opening night, said: "They appear to be living their own lives."

Mr. Selwyn has utilized for play purposes a portion of nature by no means novel—setting the village failure in the midst of New York to battle with all the city forces for himself and the girl he loves. While we are not inclined to quarrel with the author, he seems to have a mistaken notion that rural communities furnish the best moral soil in which to cultivate the desire for reformation, for he brings the country boy home when the latter has admitted defeat after a few feeble struggles that win no sympathy from the audience. But then, wasn't it William Wordsworth who strove so long and so unsuccessfully to establish the very

Season Upon Us in Earnest—Only Three Plays Above the Ordinary—"The Country Boy," "Baby Mine" and "Madame Sherry" Deserve Long Life—A Hippodrome Triumph—Recital Season an Unusually Heavy One

same proposition?

To be honest, *Tom Wilson* is one of those "brash" youngsters, minus character and most of the other essentials that go to make up men of action who do not "quit." And that helps the play, distinctly, because the author has declined, for the sake of realism, to idealize the character. Young *Wilson* reaches New York, glowingly confident that, after working in the railroad office of the friend of the family for a short time, he will secure "something big," to quote his own words. He has had an understanding with *Jane Belknap* that he shall "make good" within six months and then return to Fairview to claim her.

But *Tom* easily succumbs to the lures of the city and the fascinations of a show girl, who plays on his susceptibilities to a point that results in his awakening to the truth—that she is everything other than he has believed. Here the play takes a serious tone, departing sharply from the comedy that had apparently taken firm root when the second act showed the dining-room of a cheap boarding-house, filled with types found at every turn in America's largest city.

During this act Mr. Selwyn has followed the lead of Eugene Walter in "The Easiest Way," depicting a generous slice from a side of life that is not of the pleasantest. However, in "The Country Boy" there is



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Miss Julia James in "Our Miss Gibbs"

Amy Leroy eliminate him as a suitor for *Jane's* hand.

The third act—the strongest dramatically—finds *Wilson* lodged for the night in the shabby boarding-house parlor, after his fourth move from one room to another, and standing on the brink of eviction. *Tom* receives a letter from his mother, reporting *Jane's* engagement to another, and—after

little, if any, of the coarse brutality that enveloped Mr. Walter's play, though much of what happens is slangy and some of it raucous.

There is shown the corpulent and flinty landlady whose hobby consists in turning out every burning gas jet within reach of her pudgy hand, an impetuous and pessimistic newspaperman past the forty-year mark whose perpetual ill-humor covers a fine heart, a Jewish theatre ticket speculator with a complete assortment of Broadway phraseology, the show-girl, the cheap traveling salesman and his correspondingly cheap wife, the star boarder in the person of a barber with a foreign accent, and the antiquated woman laboring under the delusion that she can sing.

Despite the occasional grating portions of the scene in which they appear at the dinner-table these characters furnish considerable laughter by their conversation. The serious turn of affairs comes when *Jane Belknap* and her father call to see *Tom Wilson*, now out of a position, and tell him that his attentions to

breaking with the show-girl who has shown herself in her true colors—in his weakness decides to destroy himself. But *Merkle*, the newspaperman, wanders from his quarters adjoining the parlor and his quick eye notes the gas-tube arrangement over *Wilson's* bed.

The naturally difficult scene that ensues is admirably built by Mr. Selwyn and is admirably played by Robert McWade, Jr., and Forrest Winant in the respective rôles of *Merkle* and *Wilson*. Adroitly, *Merkle* declares his conviction that, with his future behind him and rheumatic pains intolerable, life holds nothing further and says good-night and good-bye, in case *Wilson* should not see him again.

This arouses the country boy, who paints a glowing picture of all the things *Merkle* has to live for, and wrings a promise that the newspaperman will put out of his mind all thought of any rash act. Then *Merkle's* opportunity arrives and before he has finished *Wilson* is pledged to return with his friend to Fairview to start the newspaper that it is found the town needs.

Had the author chosen he might have ended his play at this point, for the climax is stirring, logical and rings true. But though subsequent events—which include *Merkle, Wilson* and *Joe Weinstein*, the ticket speculator, to Fairview on the money

EPIGRAMS FROM "THE COMMUTERS"

Any woman who takes the 7:46 A. M. train doesn't care what any man looks like.

I hate a man to be funny in the morning. The next time you see Mr. Fletcher just tell him for me that women would rather sit up with their husbands than for them.

I'm a patient woman, but I've seen the time when Hetty's father came home, and I was so glad to see him I could have slaughtered him.

the latter has won at the roulette table—are, truthfully speaking, anti-climactic, it is probable that in real life what is shown in the play would actually have happened.

At any rate the final summing-up witnesses the departure from Fairview of the *Weinstein* for his beloved Broadway on the profits of the newspaper's first four months, and leaves *Merkle* and *Wilson* equal partners in the sheet and the latter reconciled to *Jane Belknap*, after it has been decided not to print the story of her father's activities in a questionable real-estate transaction.

Robert McWade, Jr., Forrest Winant and Arthur Shaw, as *Fred Merkle, Tom Wilson* and *Joe Weinstein*, played with an effectiveness that would have been hard to surpass, though the last mentioned bore no facial resemblance to the race he was supposed to represent. The honors went to Mr. McWade for the sympathy with which he invested his rôle and a sureness of dramatic touch that met with almost instant and surely appreciative recognition by the audience.

Mr. Winant, in his first big opportunity of a brief career, managed at the last to remove some of the dirt like for the character created during the earlier scenes, emerging from his ordinariness with success. Mrs. Stuart, the Robson, as Mrs. Bannan, the landlady; Miss Willette Ker, as the part of *Amy Leroy*; Miss Edith Lyle, who played *Jane Belknap*; Carolyn Roberts, who impersonated *Miss Dunstan*, the embryo prima donna, and Miss Lois Clark, as Mrs. *Wilson*, *Tom's* mother, performed their tasks with distinct credit, which was true, moreover, of the others assuming rôles of lesser importance.



Louise Stickney in her equine novelty act at the New York Hippodrome



Miss Willette Kershaw and Forrest Winant in Act. III, "The Country Boy"

"BABY MINE"

IT is considered questionable taste to seize, for farcical exploitation, a subject that the American people have surrounded with the deepest respect, but "Baby Mine," now appearing at Daly's Theatre, is none the less a popular success despite the fact that it violates these properties, if not ethics. The trailing about the stage of incidents bearing upon the palming-off of an adopted infant upon a husband who believes it to be his own might well be most unpleasant, to say the least, and yet "Baby Mine" has scored a success such as has come to no other play of its variety in many a month. The idea is one that, less delicately handled, might be far more than unfortunate—as it is, we might term it only "potentially" unfortunate.

The events of the three acts of Margaret Mayo's play are built upon an astounding news-story, appearing within the past year, to the effect that several thousands of Chicago husbands are bestowing paternal affec-

tion upon a similar number of children which are not—contrary to their supposition—their own. It is to be hoped—as is probably the case—that the facts have been grossly exaggerated.

The action of the farce begins after a quarrel between a young husband and his wife, caused by the latter's acceptance of the attention of other men and the untruths she utters concerning them. This time she has lunched with an unknown man, and the husband, infuriated because his accusation is met with the customary denials, quits his home in anger and departs for another city.

The wife, though a silly young person, loves her husband and in her desire to win him back, consents to the suggestion made by her best woman friend that a baby be secured from a Foundling Home and the absent one notified to return to behold his son and heir. The best friend, Mrs. Jinks, promptly enlists her husband, Jimmy, as an accomplice, and act two opens in the boudoir of the young wife, who presently makes herself ready to receive the mite of humanity that Jimmy

is vainly trying to secure from his friend, the superintendent of the "Home."

Arriving before the baby has been secured, the young husband is informed that Jimmy has "taken it out for some air." Prevailing upon the husband to go into another room, the wife and her friend frantically telephone the absent Jimmy to "hurry," but the mother of the infant with whom arrangements have been made changes her mind, with the result that her child is kidnapped from under her very eyes.

The rest of the farce is a mixture of infants, angry parents seeking their offspring, police officers secured by the husband to protect his home against alleged kidnappers and indescribable antics on the part of those figuring in the deception. It culminates with the truth being made known, prefaced by the young wife's remark, "Now if you will only let me I will tell you the real truth!"

Walter Jones, as the much-bossed Jimmy Jinks, captured the honors of the performance and proved himself a finished farceur

of whom much may be expected in the future. Ivy Trautman was excellent as Mrs. Jinks, and Ernest Glendenning, in the rôle of the deceived husband, played with naturalness and considerable skill. Marguerite Clark, previously identified with musical comedy, made the wife unnecessarily common and in other ways contrived to mar rather than to make matters. There is no denying the success of "Baby Mine," either as productive of keen amusement or as indicative of Margaret Mayo's continued ability to write.

"MADAME SHERRY"

ONE of the most entertaining musical comedies that has been heard in a long time is "Madame Sherry," which, from present appearances, will reign at the New Amsterdam Theatre for many months to come. Reaching New York from London by way of Chicago, this newest work of its kind reveals charms as refreshing as they are different. There are no rows of young women figuring as

chorus members and endeavoring to make smart appearances in frocks of the latest design, and no young men fidgeting with self-consciousness.

"Madame Sherry" has been made over from the London affair George Edwardes adapted from a French vaudeville, and it is exceedingly palatable. The music, by Karl Hoschna, is not only the most noteworthy this composer has written but it is melodious, catchy and of a quality rather above that customarily found in such undertakings. The opening number, "Aesthetic Dancing," has a swing destined to make it a favorite with all who are fond of popular music, and there are others that should find almost equal approval.

Lina Abarbanell, one of the most skillful singers now in musical comedy, makes a piquant and tuneful Yvonne Sherry, but for her own sake she should discard the little tricks of voice that remind one of Anna Held. Ralph Herz manages to capture all of the honors due a comedian, and in the rôle of Theophilus Sherry, a millionaire connoisseur of Greek art, contributes much to a performance notable for the general excellence of all concerned—but one.

There is an attractive young singer in the person of Frances Demarest, who displays a voice of uncommon quality to her distinct advantage in the part of an actress, Lulu. Dorothy Jordan, an unusually clever young woman, pleases in the rôle of Pepeta, a dashing senorita; the always agile Ignacio Martinetti derives some humor from the character of a janitor, Philippe; and Elizabeth Murray, formerly identified with vaudeville, in "Madame Sherry" appears as Philippe's wife, Catherine, housekeeper to Edward Sherry.

The one principal who does not measure up to the standard of his associates is Jack Gardner. He struggles with the rôle of Edward Sherry, bachelor, who is finally relieved from his unpleasant position, bordering on bankruptcy, by the appearance of his uncle, who finally consents to the nephew's marriage to his niece, Yvonne, after sundry matters are straightened relating to the supposed marriage of Edward.

The three acts show Edward Sherry's music studio in Manhattan, the saloon of the yacht "Yvonne," in New York harbor, and the after-deck of the boat off Coney Island. There is one line in Otto Hauerbach's book that will be on thousands of lips before many days have passed—"Why, I'm surprised." As Ralph Herz utters it it is worth hearing, as is the entire production. "Madame Sherry" is an unqualified success.

"OUR MISS GIBBS"

OUR Miss Gibbs," the first of the London musical comedies which Charles Frohman has given to New York this season is not likely, in its present form, to attract much notice of favorable character. Given for the first time in this country at the Knickerbocker Theatre a few evenings ago, it moved steadily from dullness to worse until, at the end, few were sorry that the last curtain had dropped. Ivan Caryll and Lionel Monckton, who wrote the music, failed to approach the standard they set for themselves in "The Ar-



Marguerite Clark and Walter Jones in "Baby Mine," by Margaret Mayo

cadians," and the book of James T. Tanner, was neither amusing, enspiriting or entertaining. As for the principals, while a few proved clever, the opportunities allotted them were seldom of the best.

The rather thin story concerns a London shop girl who wins the love of an English nobleman masquerading as a bank clerk, and the specialties introduced to help it were commonplace and consisted purely of incidents contributed by an American confidence person, an amateur Raffles of British accent, a Yorkshire countryman with the alleged Yorkshire dialect and a young Scotch woman who employed the twist of her native language when she was not toying with that of the French.

Pauline Chase, who undertook the rôle of Miss Gibbs, made her reappearance on the American stage after an absence of several years and, unfortunately, failed to create an impression in any way commendable. Miss Chase has a small voice that can scarcely be heard when she vainly tries to sing; she cannot dance and her personality did not appear to find special favor



Florence Nash, Gertrude Quinlan and Dorothy Tennant in "Miss Patsy," at Nazimova's Theatre



Edith Taliaferro and Marie L. Day in "Rebecca of Sunnybrook Farm," to be seen at the Liberty in October

with an audience that remained unimpressed even when she offered a "pink pajamas" song. It was an unsuccessful endeavor to utilize a popularity won some time since.

Jean Alwyn, as *Madame Jeanne*, a modiste who finally proved to be Scotch and not French; Bert Leslie, as *Slithers*, the American who lived by his wits and delighted in the use of slang; Fred Wright, in the character of *Timothy Gibbs*, the Yorkshireman; Gertrude Vanderbilt, Ernest Lambert and Julia James did the best work of the performance. The strange part of it all was that not a single member of the company had voice sufficient to give a coherent idea of any melody in the score. We were as sorry for the music of "Our Miss Gibbs" as for the production itself.

"THE UPSTART"

FLOUNDERING in the sea of its own verbosity, "The Upstart" started on a stormy dramatic voyage at Maxine Elliott's Theatre a few evenings ago. Unfortunately, Mr. Tom Barry has overlooked the element essential to works for the theatre—action. Words in plenty and sermons until one cannot rest are plentiful in "The Upstart," but there is little else.

With such a handicap even the finest theories extant and the greatest company of players possible to assemble could not save the situation. The idea is based on a young man's endeavors to rectify the divorce evil by applying certain theories—that he believes will work out—to the family with which he has gone to live.

The clergyman has drifted away from his temperamental and pretty wife, owing to his devotion to pastoral duties and the practice of certain habits which he failed to reveal before his marriage. It is not astonishing, in view of this, to discover the wife arranging to elope with the chauffeur, in which the "upstart"—to prove that his theories are correct—assists.

But the unexpected happens, and the Rev. James Mitchell and his father, Judge Mitchell, pursue the runaway couple, prevail on Mrs. Mitchell to return to her rightful home, leaving *Coventry Petmore* to wonder at the strangeness of theories and the queerness of people generally.

John Westley was capitally realistic as the impudent upstart, *Coventry Petmore*, while David Glassford, as the rather obtuse clergyman, unable to see the love needs of his wife, and George Woodward, as Judge Mitchell, singled out by the upstart as a special enemy of society, were admirable. Miss Jane Cowl looked well and wore some smart gowns as *Beatrice Mitchell*.

"MISS PATSY"

THAT Mr. Sewell Collins is a bright young man was attested by his sketch, "Asleep at the Switch"; indeed, it was one of the few really clever skits we have seen in vaudeville, but he appears not to have been as fortunate in "Miss Patsy," now installed at Nazimova's Thirty-ninth Street Theatre. While there are some bright lines in the farce, it is often unnecessarily rough, a quality accentuated by the vociferous manner in which Miss Gertrude Quinlan plays the title rôle.

The action hovers about Annapolis ("for want of a better place," says the programme) and concerns the leading woman of a dramatic stock company, playing there, and her faithful attendant, *Miss Patsy*, who fills every possible menial duty to her admired one, besides acting as a sort of protector. During a portion of the opening act almost everyone that appears writes a play. Afterward, when numerous incidents involve naval and theatrical people, the leading woman marries the right man and everything ends happily.

Lawrence Wheat, Florence Nash and Hardee Kirkland are the naval folk, Dorothy Tennant (as *Helen Burrelle*, whom *Miss Patsy* waits upon), Adeline Dunlap, Jennie Lamont, Dan Mason and Frank Dee, the theatre personages, and Robert Kelly and Joseph Greybill the ordinary people.

THE HIPPODROME

THOSE who delight in productions of ample length, unmatched variety, and spectacular effects replete with glowing colors, should not miss the newest Hippodrome performance, for it surpasses anything ever given there before. It is difficult to imagine the Hippodrome producers excelling previous novelties, but they undoubtedly have. Better still, the present colossal affair shows

a general improvement in taste of setting.

"The Ballet of Niagara" is one of the most stunning stage-pictures the eye has yet beheld and is realistic in the extreme. The scenic reproduction of the falls with the effect of the water pouring down into the lower basin—produced with cleverly worked lights—drew a storm of applause from the six thousand that sweltered for three hours and a half at the Labor Day matinee.

The ballet, itself, was altogether unique. Indian maidens and braves proved most

the services of Mlle. Albertina Rausch and the entire ballet corps, was admirably done and equalled the best efforts of the sort seen anywhere in Europe.

Before all this, the opening section, designated as "The International Cup," brought forth a melodramatic spectacle in eight scenes throughout which there moved a story carrying a love theme, an aeroplane flight, a fight for the possession of a wireless receiving station, the rescue of a wrecked steamer's crew off the Jersey coast, and a yacht race showing the contestants

Aragon, truly a romantic enough setting.

It has the usual ending of triumphant virtue with *Paoletta* and *Don Pedro* reunited after the latter's banishment from the kingdom, and *Gomares* atoning for his treachery through death. Inasmuch as neither the subject nor the composer may be classified as typically American, it is impossible to claim as much for the undertaking as we should like. But the enterprise of those concerned in the affair is unusual and, undoubtedly, marks a point in the progress of our musical development.

Mme. de Pasquali is a reliable operatic soprano of fair, though not great ability, who may be heard during the season at the Metropolitan Opera House on off nights. She is said to have scored decisively in the title rôle. Mr. Bispham's best singing days are long since past, but he is a finished musician with a dramatic equipment that few singers of to-day possess. The remaining members of the organization that sang "Paoletta" are of ordinary ability only.

The choral singing was done by 130 members of the Cincinnati May Festival forces, which means that it was, in all probability, excellently performed. Ben Teal, who has heretofore figured chiefly in the staging of musical comedies and extravaganzas, directed the production, and it is said to have cost—including the sums paid for the composition—over \$50,000.

Before another thirty days have passed New York, and the rest of the country, will be deluged with the opening concerts of a season the busiest ever known. The New York Philharmonic, the New York Symphony, the Russian Symphony, the Volpe Symphony, the Boston, Theodore Thomas, Philadelphia, St. Louis, Minneapolis, St. Paul and Altoona symphony orchestras are all nearing the respective dates that mark their formal openings.

The string organizations, of which the Kneisel Quartet, the Flonzaley Quartet, the Olive Mead Quartet and the Ludwig Marum Quartet are representative, will soon be heard in their initial programmes of the season, as well as other small organizations formed solely to present chamber music in other forms than those belonging exclusively to the quartet.

The September success of the Worcester Music Festival has given an impetus to choral singing, and already rehearsals of the leading societies throughout the country are in progress for the opening concerts that will take place in late November and December.

The concert and recital openings have already begun with Mme. Schumann-Heink leading the early beginners. Johanna Gadski starts her tour at Toronto October 6th, with the Toronto Symphony Orchestra, and three days later will be heard in Chicago. Her itinerary takes her as far as the Pacific coast and will include many of the principal cities of the United States before her appearance in opera at the Metropolitan.

Mme. Frances Alda is another opera singer who will be heard in concert during the coming fall and winter, Loudon Charlton having charge of her engagements as he has of Mme. Gadski's. Mme. Melba starts her American concert tour this month and so, too, does Alessandro Bonci, who is under the concert direction of Hansel and Jones. M. H. Hansen announces Ferruccio Busoi, the pianist, as one of the season's celebrities, and Bernice de Pasquali, Boris Hambourg, cellist, a newcomer to this country; Dalton-Baker, the English baritone, who has never sung here before; Adolphe Borchard, the French pianist, who makes his debut very soon, and John Dunn, acclaimed as England's greatest violinist.

Mario Sammarco, leading baritone of the Chicago Grand Opera Company; Rita Fornia, soprano of the Metropolitan forces; Xaver Scharwenka, the Russian composer-pianist, who has not played here in many years; Liza Lehmann, Joseph Malkin, cellist, and Alexander Heipemann, the German baritone, are to be managed by R. E. Johnston.

Eugene Kuester will have charge of the American tour of the great baritone, Marcus Kellermann; Anna Otten a young violinist who has just returned from triumphs won in Vienna and Berlin; Jennie Norelli, the operatic soprano; Elfriede Stoffregen, a German pianiste, who has not toured the United States in five seasons, and Edward Bonhote, a young English baritone.

These are only a few of the many singers and instrumentalists who will strive for supremacy during the next eight months. It bids fair to develop into a struggle in which only the fittest will survive, for never was the competition keener.



Lina Abarbanell as Yvonne Sherry and Jack Gardner as Edward Sherry in the musical comedy, "Madame Sherry"

picturesque figures in their costumes of brown, with blue, gold and red tones forming a color scheme different from any other heretofore presented at the mammoth amusement house. The dancing, which enlisted

under full spread of canvas. The whole was concluded with a patriotic demonstration in which pseudo-West Point cadets figured in an episode uniting North and

(Continued on page 68.)

M U S I C

THE action taken by men handling the Ohio Valley Exposition—that of placing with an American citizen an "order" for an opera, and recently producing it at Cincinnati—is most praiseworthy. It means much for the cause of music in this country, because a precedent has been established that is certain to react to the advantage of the American composer.

"Paoletta," the title of the new work, received its premier the evening of August 29th, with Bernice de Pasquali, soprano; David Bispham, baritone; Humbird Duffy, tenor, and Cecelia Hoffman, soprano, in the rôles of chief importance. Pietro Florida, a resident of Cincinnati, wrote the music, and Paul Jones, of the same city, the book.

In the absence of dispassionate opinion uncolored by local pride, it is, at the moment, difficult to obtain authoritative information concerning the merit of the opera. Perhaps New York will have an opportunity to judge for itself through an actual presentation of "Paoletta" before the season is closed.

The story is based on the efforts of *Gomares* (sung by Mr. Bispham), a necromancer, to win the love of *Paoletta* (Mme. de Pasquali), daughter of the King of Castile, from *Don Pedro* (Mr. Duffy). A sacred mirror that sheds a yellow light of strange power figures in several of the important scenes of the opera, which is supposed to take place during a period of warfare between the realms of Castile and

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HOW TO MAKE LATIN INTERESTING

By E. N. VALLANDIGHAM

LATIN is studied for at least four reasons—as a means of mental discipline, as a key to other tongues, among them conspicuously English; for the sake of its literature, and for general culture. Most boys and girls, however, study Latin mainly because it is a prerequisite for college entrance in most courses. There are intelligent and thoughtful men, a number of them scholars, acquainted with Latin, who deny its peculiar value for any of the purposes named, while the thick and thin advocates of the ancient classics insist that nothing except perhaps Greek can take the place of Latin. It is true, as the objectors point out, that most boys and girls never come within miles of really tasting the quality of Latin literature in the original; that few acquire a large enough Latin vocabulary to be of practical use as an aid to the study of French, Spanish or Italian, or to the better understanding of English, while many (perhaps most) students drop Latin at the earliest opportunity, and forget a large part of what they have learned of it, before they have been a dozen years out of school.

Boys and girls hate Latin, it is true, though not, as some contend, because it is a mere monkish survival in modern education, but rather because the monkish spirit and method of instruction still prevail too much and make the study repellantly dry. There have been many efforts to reform the study of Latin, and it is taught, here and there, in a live and delightful fashion that makes it interesting without transforming it into what shrewd American youths call a "soft snap." But in too many schools, indeed in nearly all, there is a failure to distinguish between the study of the language and the study of the literature, a distinction that is absolutely essential. The Latin language, like English or almost any other tongue of a great and cultured people, though perhaps more than most modern languages, is an admirable disciplinary study and as such it is not the worse for being difficult, though it is not necessarily dry. It is an educational crime, however, to treat the study of Latin literature, or of any other great literature, as primarily a matter of more mental discipline, to make it both difficult and dry. The study of literature, as of any other fine art, pursued as a means of culture, should not be uninteresting or anything other than mainly delightful.

Just so long as Latin literature is treated as an exercise in linguistics, violence is done to the very spirit of literature. English-speaking boys and girls are expected to translate classics of Rome's most cultured era, prose or verse, at an age when they can enjoy only the simpler literature of their own tongue. Now and then exceptional students show a surprising skill in such work, an astonishing ripeness of taste and judgment, but for the most part the reading of the Latin classics is a painful process, for which the sole reward is the pleasure (and a dubious one at that age) of a distasteful task faithfully done. It is as if a child bred to Latin and acquainted with English only through four or five lessons a week for two or three years, were expected—somewhere between the ages of thirteen and seventeen—to translate with intelligent pleasure the prose of Bacon, Bunyan, Goldsmith and Emerson and the poetry of Chaucer, Shakespeare and Tennyson. No child should be asked to read any of the Latin classics in their entirety until he has acquired an easy familiarity with the grammar of the language, a reasonable knowledge of its idioms, and a wide and flexible vocabulary. Drill in grammar is rather

dull work for most children, but it is not really difficult for the child of average industry and normal memory: even the study of the Latin rudiments can be rendered, in great measure, vital and interesting by a live and thoroughly competent teacher. Such a teacher, with the language and literature at his tongue's end, will teach Latin not as a dead but as a living language. The tradition of monkish study is remote from life? Granted. But the Romans of 2000 years ago were as fully alive in their day as we are in ours, and the language even yet tingles with the abundant virility of those who wrote, read and spoke it as their mother tongue. After all these centuries, we are as one picking up an artizan instrument, to find it still warm as though but just dropped from the hand of the workman. The ingenious and

tures, maps, utensils and furniture. Such physical adjuncts have an appreciable value for the purpose, though they are far less essential than the teacher saturated with Latin learning, alive to the finger tips with a feeling for the essentially modern and human quality of the Roman people. Such a teacher will be fertile in the invention of means for familiarizing his students with the vocabulary, forms and idioms of the Latin and he will constantly give them easy sight-reading in class and translations such as may be made out of class with a maximum of interest and a minimum of mere dictionary slavery—though he will, of course, take care that they form the habit of going to the fullest and best Latin dictionary as they go to the great dictionaries of their own language. As the vocabulary of the class increases and the mastery of grammar

approaches, such a teacher will try his students with short and comparatively easy passages of the classics to be read at sight, and will let his own enthusiasm for masterpieces appear naturally in critical appreciation, so that the students may catch something of the flavor and spirit that make Latin literature vital and charming. Students drilled thus will come to the reading of the classics in their entirety with a large and well mastered vocabulary, so that their energies shall be given mainly not to the laborious slavery of the dictionary, but to the intelligent enjoyment of the text. And the ease, speed and pleasure with which such students will read Vergil and Cicero, and later Horace and Juvenal, will make it possible to postpone the reading of the classics until the last year of the preparatory course, when minds are more mature than a year or two earlier. The study will then be mainly of the literature, and incidentally of the language, and it should be a matter of genuine pleasure. The truth is that the colleges, in their anxiety to be rid of Latin early, have tended to impose far too much difficult classic reading upon the pupils of the preparatory schools, and pupils with such a training as has here been outlined carried through to the end of the preparatory course, would read Vergil and other preparatory classics in the first year of their college course with ease and enjoyment, and at perhaps quadruple the speed with which Latin is commonly read in the preparatory schools. Such a training in Latin language as is here proposed is no mere coddling process, since it demands honest and thorough work on the part of pupils. Perhaps the chief obstacles to the realization of such an ideal are the preconceptions of those who now determine what and how pupils shall study in the preparatory schools, and lack of suitable textbooks, and above all the difficulty of finding teachers with the equipment, initiative and the enthusiasm for a vital teaching of the Latin language and literature.

The whole discussion is intimately concerned with the preference for positive initiative rather than negative or passive performance of a mental chore. Give the student the opportunity to display creditable ingenuity rather than make him fear delinquency.

Note.—With a view to ascertaining the opinions of readers as to preparatory education, Vogue hereby invites those interested in the subject to indicate in letters of not more than two hundred words each their ideal of what a preparatory school should be. Vogue will publish in a future issue such letters as seem most significant and suggestive, with or without the names of the writers, according as they may indicate in sending the communications.

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WHAT THEY READ

A VISION OF GIORGIONE: THREE VARIATIONS ON VENETIAN THEMES. BY GORDON BOTTOMLEY. PORTLAND, MAINE: T. B. MOSHER; \$1.50; 50 COPIES ON JAPAN VELLUM AT \$3.

PART of this volume is reprinted from a collection of poems issued six years ago in London; part is now for the first time given to the public. Mr. Bottomley has undertaken to convey what he conceives to have been the spirit of the great Giorgione Barbarelli in his character of artist and lover in a succession of dramatic scenes interspersed with songs. One seems to feel Browning in parts of the work, but Browning plus a decadent influence and a feminine pliancy and melody of verse. The blank verse is at times almost cloyingly sweet and liquid. In fact Mr. Bottomley depends upon his effects in part upon the cunning use of words that evoke sensuous images—as of flowing or rippling water, flowers drenched in dew, heavy odors of midnight gardens, the clinging draperies of women—and stepping beyond the sensuous into the sensual, he frequently suggests the fleshly, though never with anything that approaches brutal coarseness. Giorgione's complaint of the limitations imposed upon his art by his priestly employers or critics, is an excellent example of Mr. Bottomley's power of suggestion and connotation in blank verse. As to the songs, they are all that the blank verse is, plus the added sweetness of rhyme. The best of them is Gemma's Song of Ladies Maying. It closes thus:

"When, ah, when
Will the sleepy roses waken
And slow dew each morn be shaken
From their shadowy hearts again?"

HALF IN EARNEST. BY MURIEL HINE. LONDON: JOHN LANE, THE BODLEY HEAD; NEW YORK: JOHN LANE COMPANY; \$1.50.

OLIVIA L. CAREW. BY NETTA SYRETT, AUTHOR OF "ANNE PAGE," "A CASTLE OF DREAMS," ETC. NEW YORK: JOHN LANE COMPANY, \$1.50.

These two novels seem in some sort a protest against recent and current fiction aimed at the institution of marriage. In both we have the "triangular situation," but in neither is passion vaunted above duty. Olivia L. Carew is the American young woman who gives name to the first of these stories. She is a modern Puritan, who is betrayed into marriage by an unexpected kiss, but who marries with the expectation of living her own life—not that of wife and mother, but that of the student and writer. It takes her many years of disillusionment concerning her own powers and ideals to reach a more feminine attitude. Meanwhile a good many things have happened to her husband as well as herself. It cannot be said that the character is altogether convincing, but the story is told with considerable skill, especially in the dialogue, and most readers who undertake it will persist to the end in search of the denouement, which some will hardly suspect until near the last chapter. Perhaps the best thing in the book is Miss Carnegie's final abandonment of her decision to cast her lot with her wedded lover, because she cannot drive from her mind the haunting face of the wife. Tried by the severe standards of the British matron, "Olivia L. Carew" is hardly a tale for the ears of innocence, but it is clearly enough presented as a substitute for the novel of passion and for the fiction of the current feminist movement.

There is the same sign of revolt at the new fiction in Muriel Hine's story, "Half in Earnest," the tale of one man's selfish indulgence in the anarchic ideal of freedom, and another's loyal devotion to the opposite ideal in the matter of love and to the woman whom the first has betrayed and neglected. As an example of the sort of fiction that is taking the place of the old-fashioned three-volume novel in the affections of uncritically respectable British novel readers "Half in Earnest" is an interesting social indication, but it would be going too far to call this story an interesting literary indication, for it hardly deserves serious treatment as literature.

SOME MUSICAL RECOLLECTIONS OF FIFTY YEARS. BY RICHARD HOFFMAN. WITH A BIOGRAPHICAL SKETCH BY HIS WIFE. CHARLES SCRIBNER'S SONS.

Richard Hoffman was connected with the best musical traditions of New York for almost half a century, and this simple record of his career and associations in this country and Europe is a book to please not only those who know and love music, but all to whom vivid human interest and essential culture and civilization are matters of prime importance. The recollections and the prefatory biographical sketch betray the loyalty and simplicity of the man chiefly concerned. Those who even so much as occasionally impinge upon the musical circles of the city will find many familiar names here, not only among the professional artists, but among those whose homes have been little centres of musical interest. There are pleasant, humorous incidents in the course of the recollections, and some stories of the crudity with which the musician met in his early tours of the United States are significant as landmarks of American culture. Hardly less interesting than the text are the many illustrations, most of them portrait photographs. A bust of Hoffman at seventy-eight, made by his daughter, is reproduced for the frontispiece, and a photograph of the musician taken in New Hampshire shortly before his death is an interesting illustration in the body of the work. The portentous figure of Fanny Kemble in what must be called fat middle age, is a little disappointing after Sully's lovely portrait of her in youth, and Henry James's account of his first glimpse of her, a brilliant girl in riding costume, somewhere in the suburbs of New York. This volume is a thing to be thankful for, and one to stir regret that our American life has produced so few such.

THE DANGER TRAIL. BY JAMES OLIVER CURWOOD, AUTHOR OF "THE COURAGE OF CAPTAIN PLUM." WITH ILLUSTRATIONS BY CHARLES LIVINGSTON BULL. THE BOBBE-MERRILL COMPANY, \$1.50.

James Oliver Curwood is a sympathetic and forcible writer of adventure stories. His "Courage of Captain Plum," based upon a curious, almost forgotten fact in American history, was excellent in its way. "The Danger Trail," while far more exciting than its predecessor, is less artistic because the story too often lapses into mere melodrama.

The scene is laid in the bleak territory of the Hudson Bay Company, whither one, John Howland, a young civil engineer from Chicago, has been sent on short notice to complete the building of a branch of the Canadian Pacific Railway. The two men who had originally been commissioned to direct this important undertaking had suddenly become panic-stricken because of some mysterious danger which persistently threatened them.

At this juncture Howland, fully aware that unknown enemies are sure to surround his path with perils, takes charge, and thenceforth till the very end the reader breathlessly participates in a bewildering succession of tremendous thrills. Howland barely escapes death several times, and at welcome intervals finds consolation in the companionship of an attractive young woman. At the close, of course, the mystery is solved, and courage and sentiment combined reap their due reward.

Mr. Bull's fine illustrations in color convey vivid impressions of the bleak, frozen north and of its types of animal life.

THE CARE OF TREES IN LAWN, STREET, AND PARK, WITH A LIST OF TREES AND SHRUBS FOR DECORATIVE USE. BY BERNARD E. FERNOW, DEAN OF THE FACULTY OF FORESTRY, UNIVERSITY OF TORONTO. ILLUSTRATED. NEW YORK: HENRY HOLT & CO.; \$2 NET.

Although Professor Fernow writes from Toronto his book is intended even more for us of the United States than for our neighbors of Canada, and he himself has lived much in this country. The author insists that his book is not a treatise on

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forestry, since the business of the forester is not to produce beautiful individual trees or picturesque groups, but to grow a profitable crop. Trees in lawn, street and park grow under other than natural conditions, and therefore require special treatment.

It is hard to believe that the man who reads this book with intelligent attention can fail to find in it the information and guidance he may need for the care of trees and shrubs in the conditions contemplated by the author, and it would not be easy, we gather from the author's preface, to find just such information in any other single volume.

If you have a well-stocked lawn you may learn here how to keep it in that condition. If you are laying out a home place with changes of grade you may learn here how to make reasonably sure that the trees already established shall not be destroyed, or whether it is better to put in new trees than to attempt the somewhat difficult task of saving old ones when their conditions of growth must be decidedly altered. Pruning, planting, fertilizing, protection from insects and from unfavorable conditions of climate or weather—all these matters are considered at considerable length, and most of them are illustrated with suitable pictures. Nearly two hundred pages, or about half the book, are given to properly descriptive and illustrated lists of trees and shrubs, to selected lists for special purposes, to a brief bibliography of the subject, and to what seems a sufficient index. The author's style is sufficiently clear, and the illustrations are a material aid to the text at almost every step.

ANNE OF TRÉBOUL. BY MARIE LOUISE GOETCHIUS. THE CENTURY COMPANY; \$1.50.

Local color of an unfamiliar kind is an important element in the charm and interest of this story; how large an element it would perhaps be a little difficult to say. Love, jealousy, and self-sacrifice enter into the tale, as into many another, and perhaps were the characters of the little drama displayed to the reader with a more conventional and familiar setting, were the scene, for example, laid in New York, or Boston, or some city of the west, or even in rural New England, the intrinsic force of the book might be of much weaker appeal. It is not to be denied, however, that there are human elements of wide interest here, and between what is general and what is particular the story is far from commonplace. The book opens with an effective scene at sea aboard a small fishing vessel, and is immediately transferred to a gossipy little sardine packing port of the French coast, where human passions are primitive and but slightly veiled. The chief male character, who hardly deserves to be called hero, is done with life and fidelity, and his degeneration under the influence of his own treachery to a trusting woman is naturally displayed. Anne herself is in every sense the heroine of the story, and her womanly sweetness and trust are beautifully done. The spoiled beauty, who superficially triumphs over poor Anne, is a glittering figure, but she reaps the reward of her own vanity and wilfulness. Half a dozen subordinate characters are really in effect part of the local color that gives the fascinating background to the tale. Not a great story, this, and one not easily classified in the ranks of current fiction, but certainly far from a commonplace story, and one to move and interest much more than the average novel of the "season."

LONDON AT PRAYER. BY CHARLES MORLEY. WITH ILLUSTRATIONS. E. P. DUTTON & Co.; \$2.50 NET.

Although the author is the editor of the "Pall Mall Magazine" and known as one of the busiest members of his profession, he found time to wander forth frequently, by day as well as by night, with fresh enthusiasm on each occasion, to contemplate and study the various forms of religious worship in London.

Always a careful and sympathetic observer, Mr. Morley recounts his pilgrimages in the spirit of universal tolerance for the religious beliefs of mankind, and with the infusion of much quaint philosophy and pungent yet kindly comment that should touch responsive chords in the breast of the reader who recalls his Charles Lamb,

an author Mr. Morley most strongly suggests. Some impressionistic and highly original chapters on Westminster Abbey, St. Paul's and Westminster Cathedral are given, but one follows with deeper interest when the author seeks out the by-ways and less-trodden paths and tells, for instance, about The Old Church in the City, The Man with the Bell and the Cross, How They Renewed Their Baptismal Vows in the Old Sardinia Chapel, The Great Synagogue of Jewry, The Cathedral of the Quakers, John Wesley's Chapel, The Poor Brothers at the Charterhouse, etc., etc.

While the twenty-one chapters which comprise the book are all readable, one is most profoundly impressed and touched by the graphic pen portrait of Father Bernard Vaughan and the account of his noble and tireless work of uplift among the poor of the East End. A man of athletic physique and distinguished bearing and possessed of infinite kindness, patience and native humor, he abandoned Mayfair and a fashionable following to try to rescue some of the derelicts of the slums. One wet evening, after a fatiguing service, the hospitable Father Vaughan invited Mr. Morley to accompany him to the clean, bare room he called home, where, having purchased the ingredients en route, he proceeded to cook a toothsome if humble supper. "At last," writes Mr. Morley, "we were seated at a clothless table, and ate our evening meal, fit for Lucullus, the joys heightened by the wind rumbling in the chimney and beating against the window. . . . He had not broken his fast since eleven o'clock, yet he was far more anxious for me than for himself, and allotted to me more than my share of the bag of mashed potatoes and the gravy, and, moreover, had given me the bigger chop."

We earnestly hope that many in America will be induced to read "London at Prayer." Although the book is largely concerned with the seamy side of life in a great metropolis, yet it is written with much genuine human sympathy and optimism that the reader must indeed be callous who may not thereafter be imbued with a kinder and more unselfish spirit towards his fellowmen of different faith or less fortunate estate.

THE BURNT OFFERING. BY MRS. EVERARD COTES (SARA JEANNETTE DUNCAN). NEW YORK: JOHN LANE COMPANY; \$1.50.

Ever since Mrs. Cotes's first clever book on India, written when she was a girl and to the land, won her fame and she has taken more and more the part of an Anglo-Indian view of the Indian question, and her new book is a clever piece of work designed to enforce this view. It is very Oriental in atmosphere, distinguished by the characteristic intellectual and social disdain of the Anglo-Indian, and written with a matured charm of style such as her first book promised for her later work. This new story has to do with the current Indian nationalist and democratic movement, with occasional swift glances at the democratic movement in Great Britain. We have here as background the whole imported paraphernalia of British social life, with its class rigidity subtly modified by the fact that the British classes are somewhat drawn together in as much as the Anglo-Indians are the best a tiny garrison in the presence of the vast native population. Behind the Anglo-Indian background of the tale is the deeper, darker, mysterious background of the native Orient. Some of the Oriental mystery is dispelled by the aid of the police, but in nearly all Anglo-Indian stories, the brown shade of the native complexion is zealously insisted upon as an element of strangeness and charm.

What Mrs. Cotes would have her reader believe is that the British occupation is necessary and beneficent, and that the extreme and violent native agitation for a greater share in the government is only mischievous. She shows the essential weakness of the intellectual classes in India, some of whom accept the mysticism and asceticism of the Brahmins. Even those who have acquired Occidental education and scepticism are weak and tearful creatures without the physical and moral stamina for doing the work of a nation. Doubtless there is a vast deal of truth in all this, and certainly the easily acquired opinion of casual visitors based upon a priori generalizations familiar to Western politics are not to be trusted. Still less are marriage

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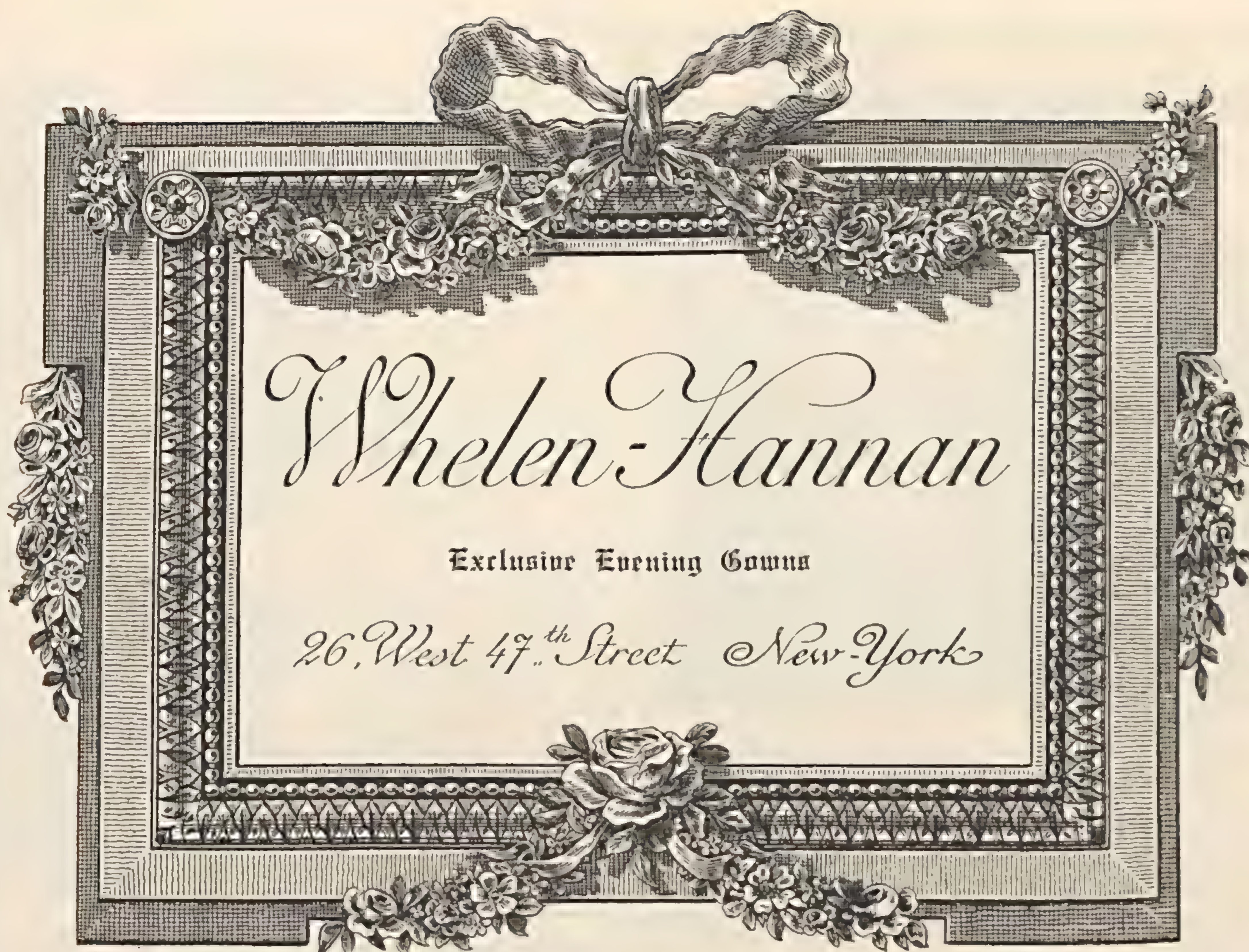
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between English women and native Indians likely to prove other than the saddest of mistakes. Yet, in spite of all this, it would be very unsafe to accept without reservation the point of view as to India insisted upon in this uncommonly clever and interesting story.

ESSAYS ON THE SPOT. BY CHARLES D. STEWART, AUTHOR OF "PARTNERS OF PROVIDENCE," "THE FUGITIVE BLACKSMITH," ETC. HOUGHTON, MIFFLIN & Co.; \$1.25.

Mr. Stewart, whose first book had a freshness of humor that took us all by storm, has been thinking of many things, and into his new volume of essays he has put some of his thoughts. We suspect from some things hinted in his preface that his publishers somewhat discouraged him in his ambition to print these essays, and we are bound to admit that if they did they counselled wisely. Mr. Stewart has an interesting mind, but he has not a sufficiently interesting mind to warrant his giving the public a volume of essays undistinguished by grace of style. If a man has an essential message to deliver men will lend ear to him no matter what his style, though his message will hold longer and reach more ears if it has the distinction and decoration of style, even though its graces consist mainly in the apt uses of individual words and downright simplicity. In these essays there is little to attract except the interesting self-revelation of the author. His talk of Chicago spiders is not even good "nature stuff." His account of Bully the ox, however, has genuine charm, interest and humor, and his essay "On a Moraine" has like qualities in somewhat inferior measure. "Nubla Khan" is a serious attempt to find a deep meaning in the lovely verses that Coleridge composed in sleep, but the essay is not convincing, and it is dull. Mr. Stewart then takes seventy-five pages to tell us how he discovered that English is essentially a grammarless tongue, and why he thinks it the better for that fact. The closing essay is a gloss upon Kipling's much controverted story, "They," an ingenious, half-humorous, half-serious bit of criticism showing that Mr. Stewart has a pretty turn for symbolism. Incidentally, Mr. Stewart, while posing as the rough and ready man of the West, betrays every now and then in these essays his familiarity with some of the Latin classics, especially Horace.

AMERICAN PROBLEMS FROM THE POINT OF VIEW OF A PSYCHOLOGIST. BY HUGO MÜNSTERBERG. MOFFAT, YARD & Co.; \$1.60 NET.

For freshness of view, vigor, variety and good temper these essays of Professor Münsterberg's are unequaled in recent literature of the kind. It is especially interesting and significant to find the essayist speaking as an American citizen, and voluntarily identifying himself with the land and people of his adoption. Such an immigrant as Professor Münsterberg ought to be specially welcome to American citizenship, for he is broad enough to sympathize with American ideals, yet courageous enough to speak his criticism of our defects. His German thoroughness is very properly offended by our superficiality in many things, our willingness to endure cheap music, bad newspapers, trivial plays, and crudely sensational literature, while his noble idealism is shocked by the purely utilitarian philosophy that appears, upon the surface at least, to be the dominant influence in American life.

As a psychologist Professor Münsterberg discovers that we have an exaggerated fear for our own nerves, and he assures us that we are not helping ourselves when we systematically practise forms of physical exercise not because we enjoy it, but because we think it necessary for our health. His argument for a higher regard for scholarship, for an idealistic devotion to truth, is a word that needed to be spoken in these days, when American boys and girls in preparatory schools are jealously insistent that they shall be required to learn no more of any given subject than will just suffice to get them into college or into the next higher class. No less apt to the time than these essays on scholarship and on nerves is that on "The Choice of a Vocation," and of an extremely practical significance is the author's discussion of Prohibition and Tem-

perance, which subject really appears in two of the essays. His argument against prohibition is the more effective in view of the fact that his own temperance approaches total abstinence. We cannot help suspecting that were Professor Münsterberg better acquainted with the American drinking saloon, he would discover along with the evils to which he is so awake, the kind of social usefulness that has kept alive an institution fraught with so much danger to peace and temperance. The man who will propose a social substitute for the saloon will be a great benefactor to society, but the social usefulness of the saloon is unquestionably its reason for being. In "My Friends the Spiritualists" the author tells of his successful effort to expose the tricks of a famous medium, and in "The World Language" he makes a most interesting argument against the "reformed spelling" and against Esperanto, an attempt to furnish us with a universal means of communication. "Books and Bookstores" is an illuminating discussion of a curious business and social phenomenon, while "The Market and Psychology" is an interesting application of science to everyday experience. It is curious to find the author using the word "experimental" when he means "experiment," in the phrase "experimental stations."

THE UNDESIRABLE GOVERNESS. ILLUSTRATED. BY F. MARION CRAWFORD. THE MACMILLAN COMPANY; \$1.50.

This is the third novel accredited to Mr. Crawford that has appeared since the famous author's death. So slight in texture and so abounding in almost farcical humor is "The Undesirable Governess," the conclusion is irresistible that the story must have been written purely for the fun of the thing, and, probably, long ago. The carping critic will, no doubt, regard the English country house comedy as unworthy of the author of "Saracinesca." Nevertheless, the novelette is amusing and quite true to life, even though it may be the least important book that this prolific author ever produced.

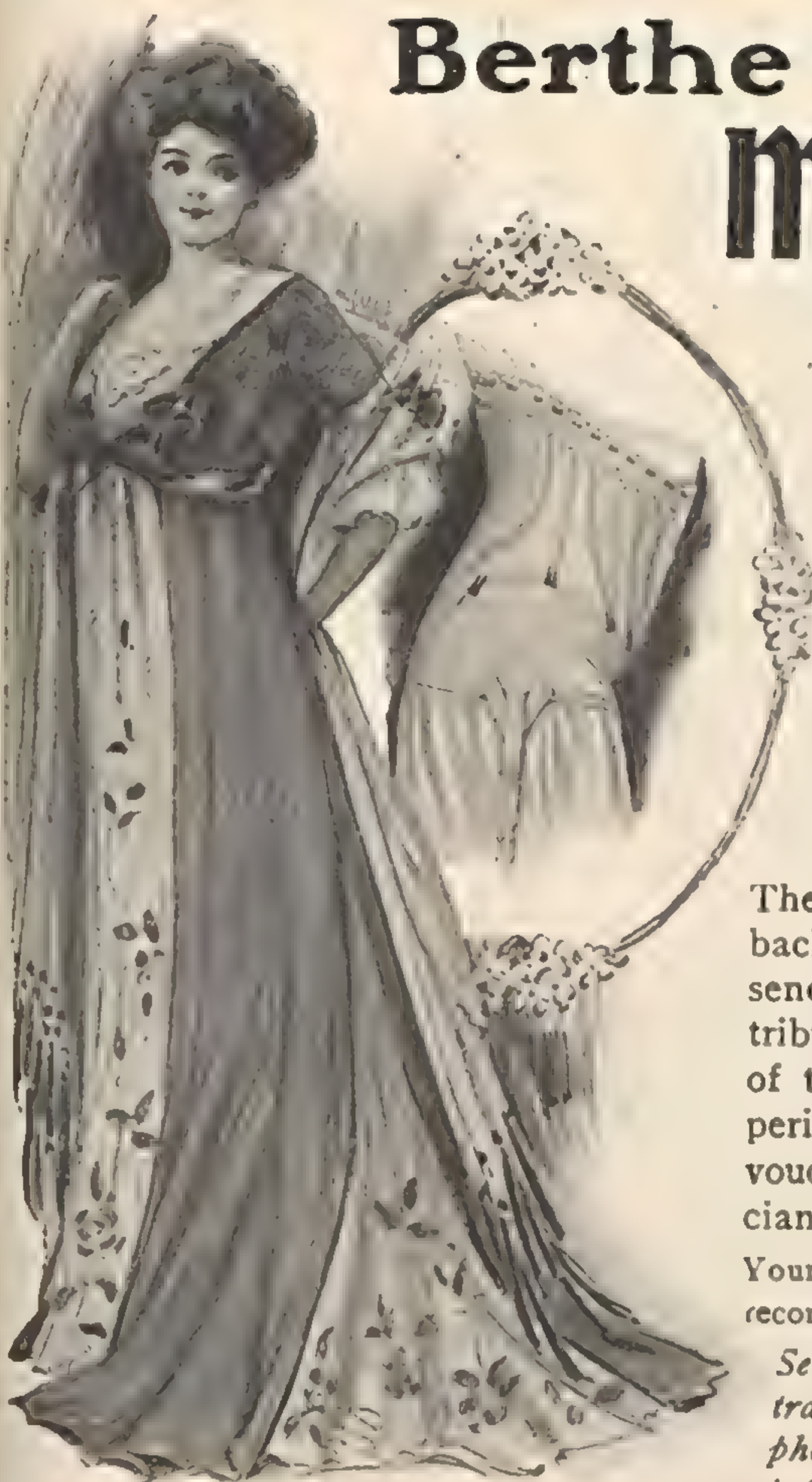
Lady Jane Follitt, a truly formidable British matron, advertised for a governess to take charge of two young girls of fourteen and fifteen, respectively. Character of manner, symmetry of form and brilliancy of conversation are especially not desired, as husband and three grown-up sons are much at home.

Finally appeared an applicant who apparently fulfilled all requirements, and the comedy began. The dénouement may be partly anticipated by the reader, but the tale is none the less diverting on that account. The dialogue is nearly always sprightly and witty, and the characters, especially those of Lady Jane and her two *enfants terribles*, are exceedingly well drawn. Poor Marion Crawford! When he wrote this trifling skit how little he could have thought that it was to be the first work the public was to receive from his pen!

LABOR IN EUROPE AND AMERICA. BY SAMUEL GOMPERS, PRESIDENT OF THE AMERICAN FEDERATION OF LABOR. HARPER & BROTHERS; \$2 NET.

It should be known by all who read this book that its author is first of all a trade unionist, and that he is specifically not a socialist. These two facts have undoubtedly colored his conclusions, drawn from observations of social and industrial conditions in Europe, and they help also to account for his aggressive Americanism. Mr. Gompers returns from his wanderings in the Continent of Europe, and his visit to his birthplace in London, more than ever an American. He saw in the course of his travels something of social and industrial conditions in several English cities, Paris, Brussels, Switzerland, in many parts of Germany, in Pilsen and Buda Pest, and in three or four Italian cities. In not one of these countries does he find the workman anything like as well paid as in the United States, and he reaches the definite conclusion that the cost of food, clothing and rent is certainly not higher for the American workman than the European, except in so far as the former is far better clothed, fed and lodged than the latter. He repeatedly asserts that the American workman of European birth can have at that he had at home for no more money.

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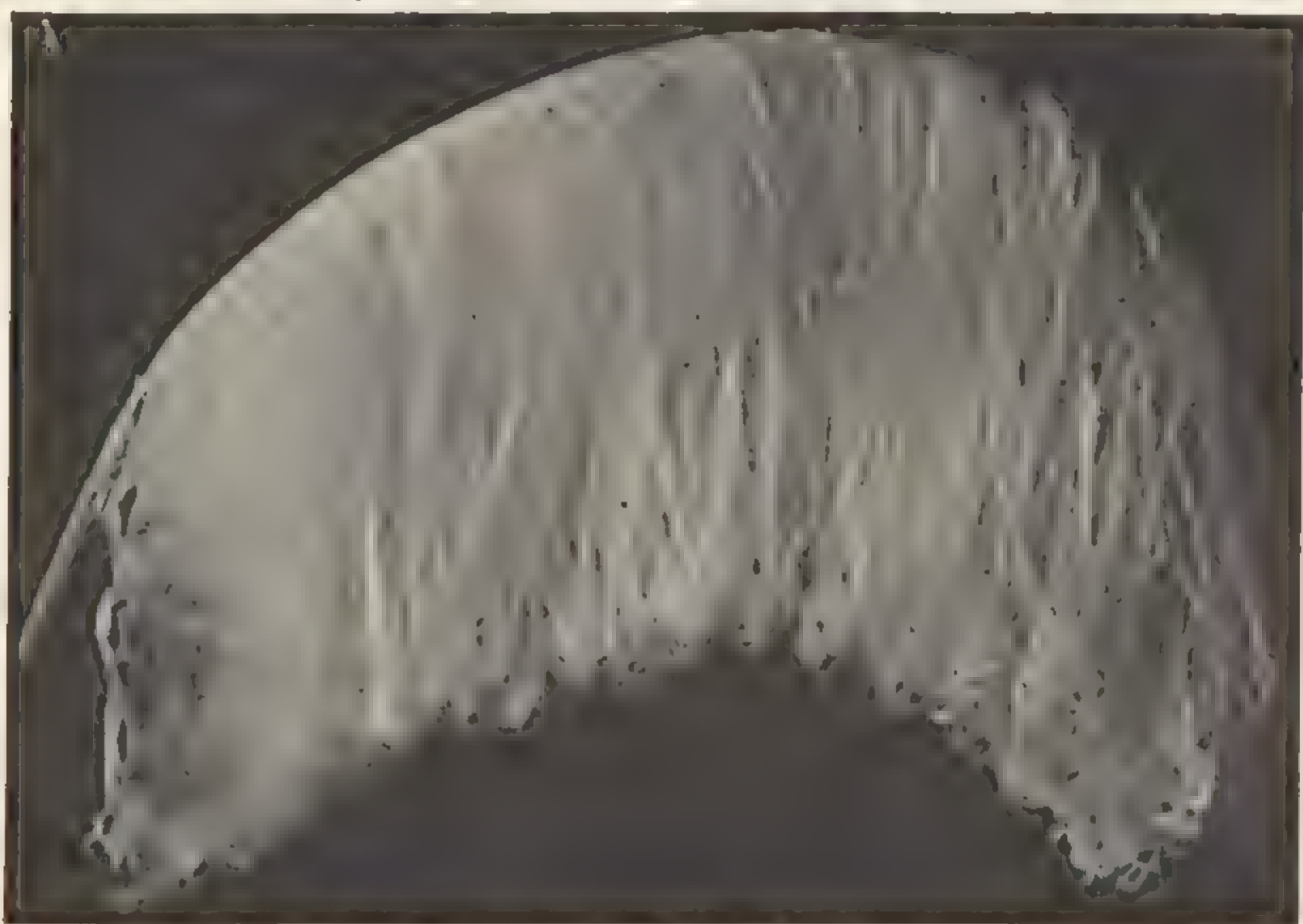
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STYLES FOR
1910 — 1911

BOOKLET "V,"
FREE ON REQUEST
DESCRIBES ALL
MODELS

These World-famous Shoes, more beautiful and as finely fashioned as ever, maintain those qualities which have made them the most comfortable and durable shoes for women ever made.

Shoe illustrated is a high cut Walking Boot, slant top, in Black Velvet or Black Romaine Silk, Dongola stay with large worked eyelets, either lace or button, Cuban or Louis XV heels. Welt or turned soles. **\$7.00**

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The Illustration a
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Model Copied for - **\$75**

Waists for \$25 made to order, to match your tailor-gown.

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Description and samples sent upon request. No catalogues or sketches, as models are of foreign make. Mail orders promptly filled; all facilities for making gowns from measures, and satisfaction given. Inspection invited

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but the immigrant soon raises his standard of living. In nearly every city visited, Mr. Gompers was shocked with an exhibition of poverty such as America seldom has to show.

More than all this; Mr. Gompers finds that the American wage-earner is better provided with education and all other comforts, privileges, and conveniences such as taxes in this country provide, than the wage-earners in almost any part of Europe that he visited. Again he finds that in the matter of political liberty the American wage-earner is far in advance of his brethren in Europe. Free speech is more surely guaranteed here than in most parts of Europe, and the oppressive spectacle of an arrogant and privileged upper class is something that wage-earners suffer from in Europe but do not see here, whatever our contrasts of material wealth and poverty. The author's conclusion is that the social problems of Europe are not truly those of America, because we are immensely in advance of Europe in social, political and industrial conditions.

It is interesting to note the things in Europe that Mr. Gompers found unpleasant. The state railroads in Germany he thought anything but well administered compared with our own, and he has like criticism for the British railway system. He was annoyed all over the Continent by the difficulties of getting cheap and good water to drink, and he found the bathing facilities of the Continent beggarly. The tipping system, on railways, at hotels—in fact, everywhere—was offensive to the last degree. Trades unionism is older in Europe than in America, but Mr. Gompers thinks it far more effective here than there, and he is still a non-political trades unionist. He has made a notable and very readable book.

THE HISTORY OF MR. POLLY. By H. G. WELLS, AUTHOR OF "TONO-BUNGAY," ETC., ETC. DUFFIELD & Co., \$1.50.

Those who have read Trollope's "Jones, Brown, and Robinson," if, indeed, any living person ever did, will recognize in Mr. Wells's latest a resemblance to the most arid work of the great Victorian realist. "The History of Mr. Polly" has in common with "Jones, Brown and Robinson," the distinction of being a mercilessly truthful picture of sordid lower middle-class life without the relief of a single charming character or genuinely pleasing incident. Mr. Wells's story has the advantage of Trollope's in this, however, that the poor, weak hero cherishes all his life a certain idealism that one finds not among the characters of "Jones, Brown and Robinson," and by the further fact that Mr. Wells relieves his dreary middle-class scenery with genuinely humorous incidents. Mr. Polly is a haberdasher without the slightest initiative, but with a self-amusing gift of phrase-making, and an unquenchable, though ill-directed love of the beautiful. He is useless for all practical purposes, to himself or others, but he finds relief from the deadly round of middle-class existence by his neat turn for phrase-making. Polly is not a clever person, either in thought or action, but he manages to have an entertainingly false idea of himself and of life, and thus to endure what would otherwise be unendurable to a man of his temperament. Nobody can think "The History of Mr. Polly" charming, but it has an interest of its own as a new view of lower middle-class British culture. As to Mr. Polly himself, he is exactly the kind of character that is impossible in American social and business life. The truth is that we are hardly further apart from the Oriental than from the lower middle-class Briton.

LOST FACE. By JACK LONDON, AUTHOR OF "MARTIN EDEN," "THE CALL OF THE WILD," ETC. THE MACMILLAN COMPANY, \$1.50.

Mr. London's latest collection of short stories is thoroughly characteristic of this author in his early period of primitive force and grimness. The scenes are laid in the desolate northwest at the time when men were constantly battling either with nature or amongst themselves in the fierce struggle for gold and furs. "Lost Face," from which the collection takes its general title, is perhaps the most effective short story that Jack London's pen has ever produced. The crafty subterfuge, through

which a Russian adventurer of breeding and education, threatened with frightful, lingering torture at the hands of vengeful natives, secures a speedy death, is developed with skill and attains a climax that fairly electrifies the reader.

"That Spot," the story of an uncanny dog, is interesting chiefly because of its vein of eccentric humor. The other five tales in the collection are all more or less sombre, if not absolutely brutal, but they fail to reveal the rare and redeeming artistry and tremendous impressiveness of "Lost Face."

LITERARY CHAT

PROFESSOR WILLIAM JAMES. Of Harvard, perhaps the most famous of American philosophers, died suddenly of heart disease

at his summer home at Chocorua, New Hampshire, on August 26th. He was a native of New York City, and the son of the Rev. Henry James, a Swedenborgian minister, himself a well-known writer and a famous thinker. The father's fame has been somewhat outshone for the present generation of readers by that of the son, who has just died, and even more by that of the surviving son, Henry James, the novelist. William James, after a partial course in the Harvard Scientific School, took his degree in medicine at the same university. Since that time he has received the degrees of Ph.D. and LL.D. After eight years as instructor in anatomy at Harvard he became assistant professor of philosophy at the University, and from 1885 until 1907 he held a full professorship, giving especial attention to psychology. Professor James was greatly interested in the question of communication with the spirit world, and he took the utmost pains to investigate the claim of mediums to possess the power of holding such communications. At one time he even accepted the occult powers of Paladino as genuine, though this did not necessarily carry a belief in her ability to communicate with the dead. Of recent years Professor James has been best known as exponent of the so-called Pragmatic philosophy, which would relate philosophy to actual life and recognize the value of the practical, even when it falls far short of the ideal. Professor James was a vigorous and fertile writer, not only on philosophy and psychology, but upon literary and scientific topics. One of his most important books is a two-volume work entitled, "Varieties of Religious Experience." In the volume, "The Will to Believe and Other Essays," he first announced his Pragmatic philosophy, and he set it forth at full in his book called, "Pragmatism: A New Name for Some Old Ways of Thinking."

It is announced by the Messrs. Putnam that Florence L. Barclay, whose novel of last year, "The Rosary," is still selling in large numbers, has been giving most of her time for a twelvemonth to a new novel, to be published this fall under the title "The Mistress of Shenstone." In this story reappear some of the characters that have helped to make "The Rosary" popular.

The demand for information regarding "costume," at the Brooklyn Public Library, has led to the publication of a Listed Catalogue of all books or periodicals published with reference to the dress of different countries and times. It is hoped that the list, in addition to its use to the patrons of the library, may serve as a contribution toward a bibliography on this subject. It was prepared by Mr. Frank Walter, now Vice-Director of the New York State Library School, and may be procured by application to the Chief Librarian of the Brooklyn Public Library.

New issues from the house of Macmillan are "Wage Earning Women," by Annie Marion MacLean, being the outcome of an investigation set on foot by the Y. W. C. A.; "Social Insurance," a study of several current problems, by Professor Henry R. Seager of Columbia University; "In Lotos Land, Japan," an amply illustrated book by Herbert G. Pointer; "The Broad-lands Cookery Book," "a comprehensive guide to the principles and practice of food reform"; and Walter Pater's book of "The learned and delightful essays entitled 'The Renaissance,' being the first of a new ten-volume library edition of Pater, to be completed in ten months."

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Announcement

On October first we shall show for the first time in America a number of models in the new

Valléda CORSET

This corset we believe represents all that is latest and best in Parisian corset making.

Models range in price from \$7.50 to \$35.00. Two of these are illustrated herewith.

In addition to the "Valléda" we have the well known "Gossard" of American manufacture, which is considered the leading lace front model.

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Valléda A-2

Toille batiste girdle top, medium long hips.

Price \$10.00



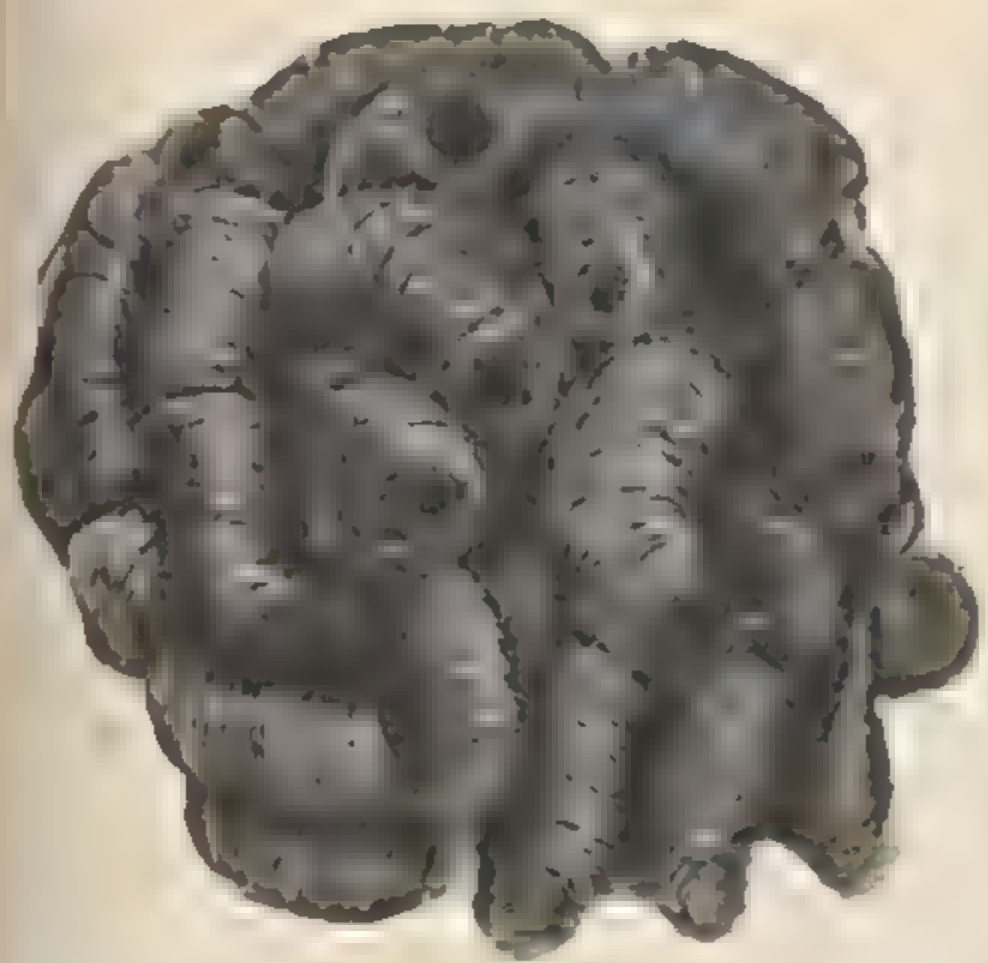
Valléda A-4

Silk Broche
Sizes 19 to 27

Price \$28.50

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CURLED CHIGNON

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Extra large curled chignon, very highest value. Will cover the entire head. A real bargain at.....

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Made of naturally wavy hair; encircles the head; can be worn inside or outside your own hair; produces most striking effect. Priced elsewhere, \$12. Our special importers' price to you.....

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Special facilities for mail orders. Send sample of hair—a perfect match guaranteed.

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Daylight rooms in which to select your hair goods. Hair goods tried on and arranged free. Manicuring. Hair Dressing. Facial Massage.



Professor Mack's CHIN REDUCER and BEAUTIFIER

("Pat. app'd for")

This remarkable invention will positively relieve even the most obstinate cases of double chin, flabby throat, and lines around the chin and mouth.

A glance at the apparatus will convince you of its extreme simplicity and efficiency. The very first application will have beneficial results, since Prof. Mack's Chin Reducer & Beautifier is scientifically designed to apply firm yet gentle massage to the parts affected.

Method of Application

The apparatus, though strongly constructed, is very light, and fits easily over the crown of the head. By merely pulling the cords alternately, the many little rollers on the movable chin straps below are brought into revolving contact with the flesh.

Hand massage is too tedious and irregular. With Professor Mack's Chin Reducer and Beautifier you regulate the pressure yourself, and failure is impossible.

Results of Treatment

A double chin disappears as if by magic. The entire throat is remoulded into its natural curves of grace and beauty. Thanks to the increased freedom of circulation induced by regular use of Professor Mack's Chin Reducer and Beautifier, the complexion is cleared and beautified.

An investigation of this wonderful invention will surprise and delight you.

Price \$10.00 prepaid.

Full Particulars Will Be Gladly Sent On Application

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Simple, well built, well finished, honest throughout, not a piece but which will accord with the best of American life.

Stands out in contrast to the cheap imitations and ornate examples. Fits the homes of the well-bred.

Good, solid oak construction, reasonable and simple designs and your own taste in finish.

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SOCIETY

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AVIATION

Sept. 26th-30th.—Trenton, N. J. Exhibition flights by Wright aviators.
Oct. 1st-8th.—Springfield, Ill. Exhibition flights by Wright aviators.
Oct. 3d-8th.—Sedalia, Mo. Exhibition flights by Wright aviators.
Oct. 5th-15th.—St. Louis, Mo. Aeroplane exhibition.
Oct. 18th-Nov. 2d.—America. Gordon Bennett Cup.
Oct. 22d-29th.—Aviation meet, Belmont Park.

AUTOMOBILING

Oct. 1st.—Vanderbilt Cup Elimination Race, Grand Parkway, Long Island.
Oct. 15th.—Grand Prize Race, Grand Parkway, Long Island.

HORSE SHOWS

Sept. 27th-Oct. 1st.—Montreal.
Sept. 28th-Oct. 1st.—Bryn Mawr.
Oct. 1st.—Montclair.
Oct. 4th-7th.—Brockton, Mass.
Oct. 6th-8th.—Morristown Field Club Horse Show.
Oct. 7th-8th.—Piping Rock Horse Show, Locust Valley, L. I.
Oct. 10th-15th.—Louisville, Ky.
Oct. 18th-21st.—Atlanta, Ga.
Oct. 24th-29th.—St. Louis, Mo.
Nov. 14th-19th.—National, New York.

GOLF

Sept. 28th-29th.—Apawamis Club, Rye, N. Y.; Seniors' Tournament.
Sept. 30th-Oct. 1st.—Albemarle Golf Club, Newtonville, Mass.
Sept. 30th-Oct. 1st.—Lesley Cup Competition, Myopia.
Oct. 5th-6th.—Wollaston Golf Club; Open Tournament.
Oct. 6th-8th.—Nassau Country Club; Open Tournament.
Oct. 7th-8th.—Chestnut Hill Golf Club; Open Tournament.
Oct. 10th-15th.—Homewood Country Club; U. S. G. A. Women's Championship.

YACHTING

Oct. 14th.—Cherry Island Motor Boat Race, Alfred I. Du Pont Cup, Cherry Island, Chesapeake Bay.

MISCELLANEOUS

Nov. 12th.—Football; Georgetown College vs. University of Virginia.

DIED

Binsse.—On August 31st, Mrs. Delia Carpenter Binsse, at her home in Morristown, N. J., in the eighty-seventh year of her age.

Gilliat.—At Newport, R. I., on August 28th, the Rev. Dr. Charles G. Gilliat, former rector of St. George's Church, Newport, in the eightieth year of his age.

Jacquelin.—In New York, on August 26th, Miss Aline M. Jacquelin, daughter of the late John M. and Anne Jacquelin, in the eighty-fourth year of her age.

Hecksher.—At Westerly, R. I., on August 27th, Mr. Austin Stevens Hecksher, of Philadelphia, in the fifty-second year of his age.

Duer.—On Friday, September 9th, at Bloomfield, N. J., Josephine Clark Duer, wife of William Alexander Duer, formerly of the United States Navy.

Gebhard.—On September 8th, at Garden City, L. I., Frederick Gebhard, in the fifty-fourth year of his age.

ENGAGED

Brooks-Soule.—Miss Ruth Warner Brooks, daughter of Paymaster Jonathan Brooks, U. S. N., and Mrs. Brooks, to Mr. Arthur Turner Soule, of New York.

Bradley-Thaw.—Miss Gladys Virginia Bradley, daughter of Mrs. Charles Hen-

derson Bradley, to Mr. William Thaw, a son of Mrs. William Thaw, of Allegheny, Pa.

Mortimer-Rutherford.—Miss Wilfreda Mortimer, daughter of Mr. and Mrs. Richard Mortimer, to Mr. John Rutherford, only son of Mr. and Mrs. Walter Rutherford.

Van Vlieck-Bradley.—Miss Florence Van Vlieck, daughter of Mr. and Mrs. Charles Edward Van Vlieck, to Mr. Harold Hall Bradley, of Montclair, N. J.

WEDDINGS

Carroll-Best.—On September 15th, in New York, at the home of the bride's mother, Mr. Arthur Carroll, son of General Howard Carroll and Mrs. Carroll, to Mrs. Annie Livingston Best, daughter of Mrs. Clermont Best.

Fargo-Makellar.—On September 15th, in London, Mr. James Fargo, a son of Mr. and Mrs. James F. Fargo, of this city, to Miss Gwendolen Makellar.

Gillespie-Sherman.—On September 8th, at Newport, Mr. L. Lawrence Gillespie, of New York, to Miss Irene Sherman, eldest daughter of Mr. and Mrs. W. Watts Sherman.

Hoppin-Alexandre.—On September 10th, at the residence of the bride's mother in New York, Mr. Bayard C. Hoppin to Miss Helen Lispenard Alexandre, daughter of the late John E. Alexandre and Mrs. Alexandre.

Lang-Ranney.—On September 10th, at King's Chapel, Boston, Mr. Malcolm Lang and Miss Ethel Ranney, daughter of Mr. Fletcher Ranney.

WEDDINGS TO COME

Adams-Gair.—Oct. 1st.—Miss Jean Dunbar Adams, daughter of Mr. and Mrs. Horatio Mortimer Adams, of Brooklyn, to Mr. Robert Gair, Jr., at Appledore, Glen Cove, L. I.

Cassard-Wainwright.—Oct. 26.—Miss Mary Emily Cassard, daughter of Chaplain William G. Cassard, U. S. N., and Mrs. Cassard, to Paymaster Dallas Bache Wainwright, U. S. N.; at St. Paul's Church, Fredericktown, Md.

Demorest-Davenport.—Oct. 22d.—Miss Alice Louise Demorest, daughter of Mr. and Mrs. William Curtis Demorest, of New York, now at Loon Lake, N. Y., to Mr. William Rufus Davenport, son of Mr. and Mrs. William Church Davenport, of Taunton, Mass.; St. Thomas's Church, New York.

Fish-Cutler.—Oct. 8th.—Miss Rosalind Fish, daughter of the Honorable Hamilton Fish and niece of Mr. Stuyvesant Fish, to Mr. John Cutler, of Brookline, Mass.; at St. Philip's in the Highlands, Garrison, N. Y.

Holmes-Volck.—Oct. 5th.—Miss Elsie Mallory Holmes, daughter of Mr. and Mrs. Jabish Holmes, 116 East Fifty-seventh Street, New York, to Mr. Morris Roderick Volck, a son of Mr. and Mrs. Arthur Hopcock Hearn; at the Church of the Ascension, New York.

de Kay-Sloan.—Nov. 1st.—Miss Janet Craven de Kay, daughter of Mrs. Sidney de Kay, to Mr. William Simpson Sloan, grandson of the late Samuel Sloan; in New York.

Lattin-Olcott.—Oct. 29th.—Miss Mary Lattin, daughter of Mr. and Mrs. Homer A. Lattin, 56 Pierrepont Street, Brooklyn, to Mr. Nelson Olcott, 2d, a son of Judge W. M. K. Olcott, of New York; Lafayette Avenue Presbyterian Church.

Walsh-Crommelin.—Oct. 12.—Miss Elizabeth Walsh, daughter of Mr. and Mrs. James Walsh, 153 East Chicago Avenue, to Mr. Rudolph Macmillan Crommelin, of Spokane, Wash.; at Chicago.

Young-Vanderhoef.—Oct. 15.—Miss Cornelia Alice Young, daughter of Mr. and Mrs. Horace Gedney Young, of Albany, now at Manchester, Vt., to Mr. F. Bailey Vanderhoef, a son of Mr. and Mrs. Harman B. Vanderhoef, 40 West Fifty-eighth Street, New York; Cathedral of All Saints, Albany, N. Y.

(Continued on page 68.)

ADAIR

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Preparations and Treatments

Old World and New alike pay homage to Mrs. Adair's "exact science of beautifying," exemplified in the wonderful achievements attained in beauty culture by her justly celebrated **Ganesh Toilet Preparations** and Facial Treatments. They have proven and persistently prove their genuine ability to promote beauty and grace in women by sound hygienic means and methods. Their reliability can be vouched for by hosts of well informed women.

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a copy of Mrs. Adair's valuable book, "How to Retain and Restore the Youthful Beauty of Face and Form." It will be sent postpaid on receipt of 25c.

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Ganesh Eastern Muscle-Developing Oil, \$5, \$2.50, \$1.00. This marvelous Oil is Mrs. Adair's original preparation; it removes lines, fills hollows, obliterates lines on eyelids, making them white and firm.

Ganesh Eastern Balm Cream, \$3, \$1.50, 75c, can be used for the most sensitive skin; unequalled as a face cleanser and a skin food.

Ganesh Diabie Skin Tonic, \$5, \$2, 75c, a splendid wash for face; closes the pores, strengthens and whitens skin; good for loose skins; removes puffiness under eyes.

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hygienic facial massage and electrical face treatments (Vibro treatment included) at Mrs. Adair's rooms cost \$2.50 (course of 6 treatments \$12.00). Ladies only received.

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successfully assured, with the aid of Mrs. Adair's Book and Ganesh Preparations, if you should find it impossible to call personally at the salons. Price list booklet FREE. Mail orders receive prompt attention. Full Directions by mail for Home treatment.

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THE RENOWNED Schwartz Corset

is strictly custom-made. Its clientele is of a discriminating character. Its supremacy has never been challenged. It has accomplished that *Fine Figure-Fashioning* of which the *American woman* is the true exponent.

A collection of unusual interest is that of the beautiful materials imported by Mme. Schwartz and personally selected by her abroad.

Out-of-town patrons are invited to correspond with Mme. Schwartz, who personally directs all fittings.

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The Fashionable
Woman

is wearing

"READ'S FABRICS"

(The Stamp on Selvedge)

A notably fine line of

All Worsted Dress Goods

Comprising over one hundred weaves, produced by the same mill as

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Every three yards on the selvedge

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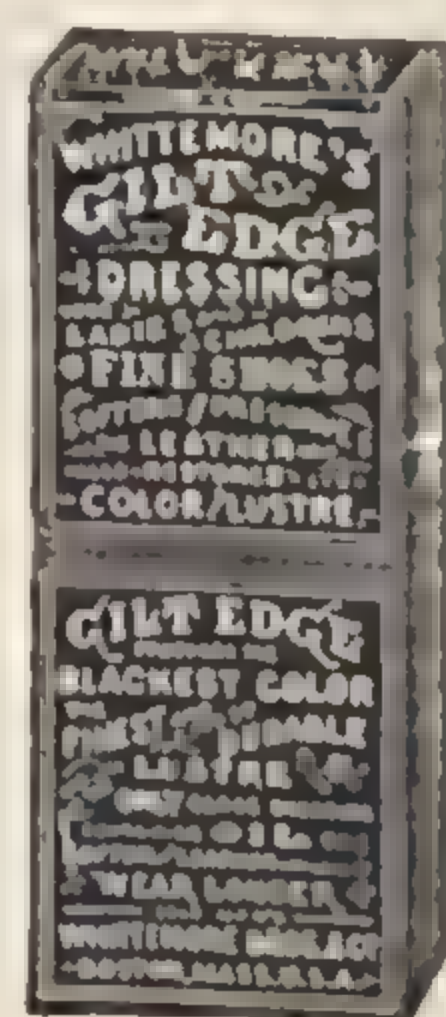
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The ONLY perfect preparations for cleansing and polishing Men's, Women's and Children's Shoes of ALL kinds and colors

THEY BEAUTIFY AND PRESERVE THE LEATHER

Do not soil the clothing or grow sticky

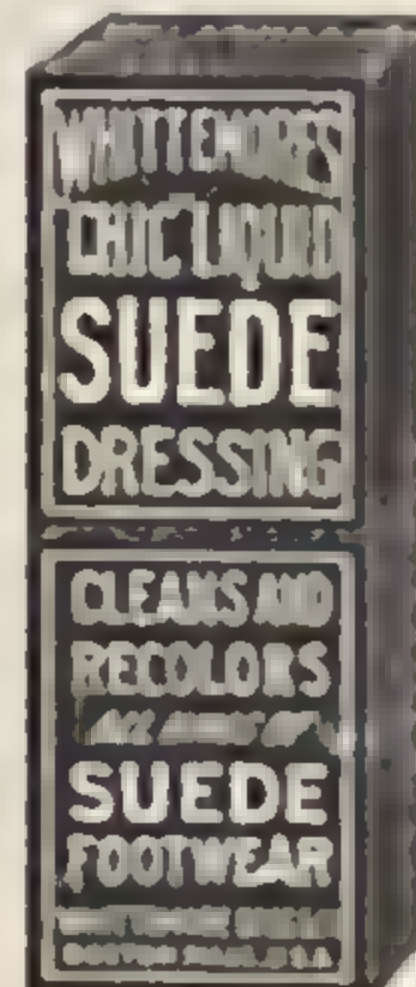


"Gilt Edge"

For Ladies' and Children's Shoes the only black dressing that positively contains oil. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it Shines without Brushing. Always ready to use. Price 25 cents. "French Gloss," a smaller package, 10c.

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For cleansing and recoloring all kinds and colors of suede and ooze leather footwear, also buck and castor. Put up in all colors. Also in powder form (all colors). No waiting for shoes to dry. No matting down of the nap. In sifting top cans. We recommend for black suede leather the liquid; for all other colors the powders. Either kind 25c.



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The greatest success for cleaning all colors of CRAVENETTE and all kinds of cloth used in the manufacture of shoes or slippers. Also shoe laces, ribbons, etc. Will clean pink, blue and other colors of kid leather shoes and slippers. Excellent for cleaning Velvet or Silk shoes and slippers. 25c.



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The Oldest and Largest Manufacturers of Shoe Polishes in the



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To appear sweet and dainty on social occasions where a beautiful complexion is a woman's glory, the use of a perfect "Dressing Cream" is essential—the chief requisite to feminine charm and loveliness.

CRÈME ELCAYA

"Makes The Skin Like Velvet"

after the harmful effects of summer's sun. Softens and whitens the skin, imparting to the complexion the refined "Dull Finish" of youth. When used as a "Dressing Cream" for evening occasions, ELCAYA assures unqualified satisfaction as a foundation for the effective use of powders—makes the skin look natural, not artificial. This dainty, blossom-scented emollient is readily absorbed, and stays absorbed, never leaving the skin damp, sticky or uncomfortable, nor causes the growth of hair upon the face. Ask for ELCAYA by name the next time you buy.

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The Secret of Brilliant Silverware

is to polish it weekly. It grows dark so gradually that you may not notice it, but your guests, who have learned the secret of keeping their silver looking like new, will notice it.

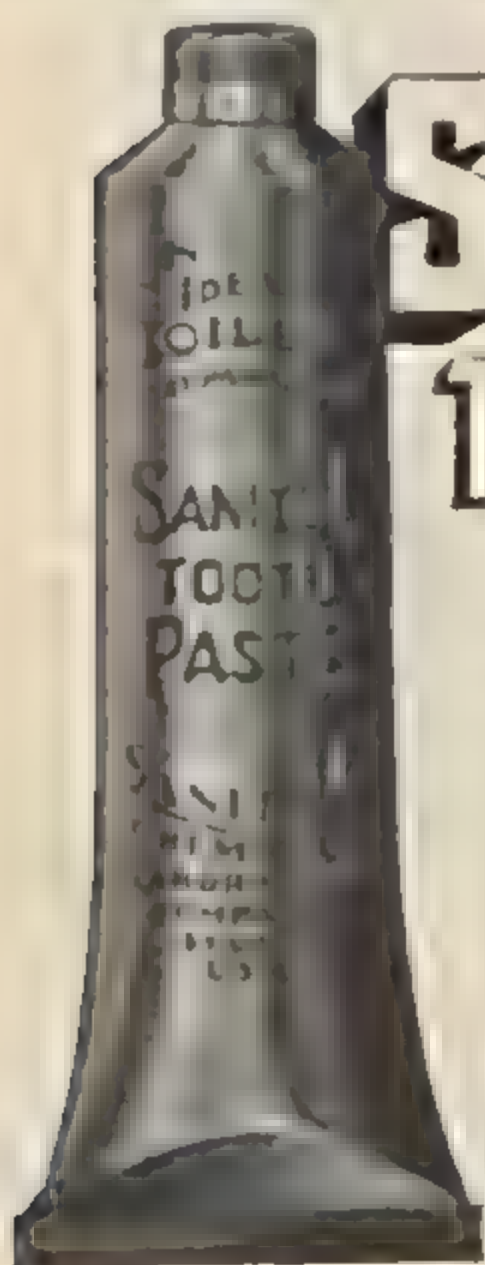
Wright's Silver Cream gives silverware the brilliant appearance it had when new. The labor involved is very light—nothing compared with the beauty of its results. To test this claim, let us send you a free sample of



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large enough to enable you to clean a number of pieces of silver. Silver Cream is smooth as satin, and while the best remover of dirt and tarnish, is non-acid and positively free from grit and danger of scratching. Ask your dealer and insist on the genuine Wright's Silver Cream. Send for a free sample.

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SANITOL
TOOTH PASTE

Keeps the teeth white and sound. Prevents decay. Tones up the gums and makes the mouth clean and wholesome.

Paste or Powder,
25c everywhere.

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A Copy of the Secret of a
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of painless non-cutting or prodding,
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"WILL MAKE A YOU 'UL HAND."
Pink Nail's without the use of Paint.

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SOCIETY

(Continued from page 66.)

Dumary-Sleicher.—Oct. 27th.—Miss Jeanette Dumary, daughter of T. Henry Dumary, of Albany, to Mr. George Ingalls Sleicher, son of John A. Sleicher; at First Presbyterian Church.

Pratt-Stillman.—Nov. 2nd.—Miss Constance Pratt, daughter of Mr. and Mrs. Dallas Pratt, 24 West Forty-eighth Street, New York, to Mr. Walter Negley Stillman, a son of Mr. and Mrs. Joseph F. Stillman, of New York, now at Rye, N. Y.; Grace Church, New York.

Ripley-De Viel Castel.—Oct. 15th.—Miss Annah Ripley, daughter of Mrs. Sidney Dillon Ripley, and granddaughter of Mrs. Henry Hyde, to Count Pierre de Viel Castel; at home of bride's mother, Hempstead, L. I.

Sheldon-Sands.—Oct. 30th.—Miss Gertrude Sheldon, daughter of Mr. and Mrs. George R. Sheldon, to S. Stevens Sands, son of Mrs. William K. Vanderbilt by a former marriage; at home of bride's parents, New York.

FOREIGN TRAVEL

Celtic.—Arriving from England Sept. 4th: The Countess of Antrim, Mr. and Mrs. Marcellus Hartley Dodge, Dr. and Mrs. D. Hunter McAlpin, Mr. and Mrs. Egeron L. Winthrop, Mr. Pierre Lorillard, Miss Mary B. Townsend.

Provence.—Arriving Sept. 3d: Mr. Alfred G. Vanderbilt, Mr. Fitzhugh Whitehouse, Mr. T. J. Oakley Rhinelander, Mr. Philip Rhinelander, Mrs. Truxton Beale Morris and the Countess Spottiswood-Mackin.

Kaiser Wilhelm II.—Sailing Sept. 6th: Mr. and Mrs. Elbridge T. Gerry, the Misses Gerry, Mr. and Mrs. Robert Golet, Mrs. J. Kennedy Tod, Mrs. J. Montgomery Sears and Miss Sears.

Lusitania.—Arriving Sept. 1st: Lord and Lady Cowdray, Mr. Harry S. Black, Mr. and Mrs. Frank Mackey, Mr. and Mrs. Cyrus McCormick, Mr. and Mrs. W. DeLancey Kountze, Lord Wenlock, Mrs. William A. Hazard and the Misses Hazard.

Mauretania.—Arriving Sept. 15th: Mrs. Whitelaw Reid, Mrs. Oliver H. P. Belmont, Earl of Granard and Mr. and Mrs. E. H. Gary.

Kronprinzessin Cecile.—Arriving Sept. 12th: Mr. and Mrs. George J. Gould, Miss Vivian Gould, Mr. and Mrs. Anthony J. Drexel, Jr., Mr. Eugene Higgins and Mr. James Gordon Bennett.

AS SEEN BY HIM

(Continued from page 14)

Van Rensselaer to assure yourself of that fact. There were Huguenots and Royalists in Westchester and southern settlers in Virginia, in Maryland, the Carolinas were pioneered by good English and French country families and a few second sons and some rather disreputable relatives sent out to the Colonies because they would not be tolerated at home. From this and good burgher stock are the old American families descended. Since then, in our system of society, it has been a continued history of the new people crowding in and of parvenus and nouveaux riches becoming established planets in the social solar system—sometimes by mere push, by survival of the fittest and by intermarriage. The leading families of New York to-day have practically just such histories.

We have advanced by locations—State street, the Bowling Green, Greenwich Street, Broadway, John's Park, Second Avenue, Lafayette Place, Bond Street, Washington Square and so on northward. Where are now many of the "aristocrats" of each little neighborhood, as society sweeps onward? Some are in oblivion—and you will hunt in vain for their names in the Social Register—and others have intermarried in newer families, whom their grandfathers and grandmothers would have looked upon with scorn as far beneath them, just as those worthies in turn were probably treated by others of the generations before them. New York's experience is that of many of our older communities. Old names are preserved; but is the line of alliance free from infusions of fresh, vulgar blood?

Mr. Pulitzer has led me a long way from his book and from the predictions of the approaching season. Newport would promise large dinners with informal dancing afterwards, negro minstrelsy and roller skating. But these are summer amusements. I hear of some other new débu-

tañtes, but all plans have not been arranged.

And thus, after all, I will have to acknowledge that as to mere plan "Society on Parade" is correct. The entertainments themselves will be stereotyped, and yet these are only the setting for real drama or comedy, or whatever you choose to call it. We have become so accustomed to many of these things that the change on the stage of even the position of a chair would upset us. Once in ten years or more some one gives us a new entrée at luncheon or invents a novelty for the cotillon. This year we shall be deluged with aeroplanes. And we have had them last season. What else?

SEEN ON THE STAGE

(Continued from page 54)

South, to the strains of "The Star-Spangled Banner," the audience standing and joining in the song.

The circus features introduced Powers' elephants, Spellman's bears and Mueller's lions, this last act one of daring as well as of striking originality. In addition The Metzettis, a family of clever acrobats; Louise Three Houcks, bareback riders; Louise Stickney and her well trained horse driven to a phaeton, and the Four Lukens, horizontal bar performers, captured honors in plenty.

Of course Marcelline—who has a life-contract to appear at the Hippodrome—was there, and a newcomer in the person of Slivers, premier clown of them all. Slivers is one of the most finished pantomimists we have seen, and there were many who would like to have had him for a longer period of time than the few minutes allotted him in the circus portion of the performance.

The final section of the production was "The Earthquake," in five scenes, in which the Hippodrome tank was brought into use, the climax showing The Temple of the Moon, a triumph of scenic and mechanical ingenuity, with an aerial ballet swinging from back to front of the big stage and a small army of ballet girls rising from the water as only Hippodrome ballet girls can rise.

Arthur Voegtlin, whose inventive genius is responsible for the mechanical phases of the production; R. H. Burnside, author of the text and stage director, and Manuel Klein, who wrote the music—some of it extremely good, with a song that is certain to attain wide popularity—deserve credit without stint for their efforts. Nothing like this performance has come to New York, or elsewhere. It is not only well worth seeing but no such entertainment value is possible anywhere—this Hippodrome show is in a class by itself.

MEDICAL PRESCRIPTION MADE OPIUM FIENDS

SOME interesting facts are presented in the report of the International Opium Commission which sat at Shanghai under the presidency of the American Bishop Brent of the Philippine Islands. As might be expected of this very capable people, the Japanese section of the report is more satisfactory from a scientific standpoint than that of any other nation. The Japanese are not addicted to the use of opium, so that Japan's experience with the drug is confined to the Island of Formosa, the territory which fell to her as a war prize. The opium habit was found to generally prevail among the inhabitants, the educated classes among the men contributing 38.81 per cent. of the habitual users of the drug, while the agricultural classes showed only 2.21 per cent. A careful study of what caused the contraction of the habit revealed that in 93 per cent. of the cases the first step was its taking by medical advice. The report of the United States does not so frankly state the first cause of the use of the opium, but there is no doubt that if the truth were told, here as well as in Japan medical advice has been the starting point in all but a small proportion of cases. Statistics collected from twenty-five large American cities in regard to the prevalence of the habit show that among prisoners in jails 5.6 per cent.; of the general criminal population 15.4 per cent.; of physicians 2.05 per cent.; of trained nurses 1.32 per cent., and of the general population 0.18 per cent. are habitual users of morphine or of opium. In order to suppress the habit in China certain very stringent regulations have been made. All smokers must be licensed; all shops where opium is sold must be licensed, and no new ones can be opened. The cultivation of the poppy is restricted by at least one-tenth a year, and the sale of morphine is forbidden by law.

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A R T

EXHIBITIONS NOW ON

New York. National Arts Club. Summer exhibition of works by former pupils of the Art Students' League. Until autumn.

Ehrich's. Paintings by British masters of the eighteenth century.

Lenox Library. Political cartoons of American history.

Astor Library. Photographs from the A. A. Hopkins collection of portraits by Italian painters.

Boston. Museum of Fine Arts. Chronological exhibition of etchings and Dry Points by Rembrandt.

Buffalo. Albright Art Gallery. Fifth annual exhibition of selected works by American artists.

Cincinnati. Seventeenth annual summer exhibition of works by American artists.

Pittsburgh. Carnegie Institute. Summer loan exhibition of works by American artists. Until September 30th.

Poland Springs. Maine State Building. Sixteenth annual summer exhibition of works by American artists. Until autumn.

Washington. Congressional Library. Etchings and fac-similes of Whistler's etchings.

GOSSIP

DURING the past month the noted collection of bronzes by Jean Antoine Barye was placed on view at the Metropolitan Museum in New York. Two of its most striking examples are the Tiger Devouring a Crocodile, and Python crushing a Crocodile. The new art library, which was opened in a wing of the Museum during July, is an important addition to the usefulness of the institution as it contains more than twenty thousand volumes, and the principal art magazines of all countries, besides a large number of photographs of celebrated paintings.

THE WELL-DRESSED MAN

(Continued from page 28.)

In browns there is a very dark seal shade with narrow stripes of dark blue, flecked with orange or brick red—the fleck almost indistinguishable; a very soft-finished, hairy cheviot with almost undiscernable herring-bone of darker brown; a three-tone shadow stripe; a dark red, or claret colored, brown with hair line of dark green; a brown, green and red overplaid, having the effect of a general dark brown mixture; a broken-line diagonal of red on a greenish-brown mixture with soft, nappy finish, and, besides several absolutely indescribable mixtures, an overplaid—or rather double overplaid—of two shades of lighter brown on a very dark purplish red-brown body color.

In decided greens there are few effects, but several of the gray and brown fabrics have a dark greenish tone, and in dark blues there are, of course, a number of more or less attractive colorings, although there is more similarity in these—or rather it is more difficult to find distinctive effects—than in the other shades. Among them that illustrated—a blue with hair-lines of light blue and light green—is rather effective, if without great character, while among the other morning dress stuffs the gray and black square weave cheviot, the gray diagonal worsted, the light brown and white mixed cheviot and the dark brown Circassian wool serve as well as any of the more conservative fabrics, perhaps, to give an idea of the general vogue.

Regarding the materials for the semi-formal morning coat there is probably none more smart than the soft finished dark gray (almost black) vicuna of indistinct herring-bone weave shown on this page; but the Oxford mixtures, the basket-woven vicunas and the scarcely distinguishable shadow stripes in very dark gray, are all fashionable fabrics, while the plain black worsted for coat, and lighter gray Cambridge mixtures for full suit, are correct fabrics.

With the black and dark gray coats one wears trousers of some not too pronounced gray and black striped stuff, similar in general character to the worsted illustrated, and, of course, with such suits the odd waistcoat of suitable material is always permissible. On the other hand, however, the English walking coats and trousers should be of the same fabric—a gray or dark brown—and with them the waistcoat, if not of the same material, should be of some such informal fabric as flannel or cotton mixture.

Many changes have been rung on the ma-

terials for evening dress, and while the unnoticeable diamond-woven and very dark blue shadow stripe undressed worsteds illustrated—the weaves are quite lost in the reproduction—are perhaps the newest cloths, we may feel perfectly safe in the soft finished plain blacks and small basket-woven stuffs. The shadow stripes, however, are less desirable because of greater commonness.

The subject of fabrics would hardly be complete without some reference to the shirt and necktie materials of the season, but as the variety quite baffles any attempt at general description, I shall only call attention to those illustrated as giving some idea of what is to be seen—the shirts running largely to narrow stripes and all-over designs in every shade, and the necktie silks to stripes of matching or contrasting color on grounds of every conceivable weave. Purples, reds, greens, blues, grays, horizontal and diagonal stripes, flower and spot effects, Oriental designs—it matters little what the shade or pattern, if intrinsically good looking. Indeed one may say of this season's fabrics generally that there is an absence of fads and an infinite field of selection.

How.

WHAT SHE WEARS

(Continued from page 29.)

beaded fringe being added across the front and as a finish to the sleeves. The hat worn with this dainty gown was wonderfully smart, in the new grenadier style, very high and upstanding, and close around the face was a band of emerald green velvet. This band sloped down on the sides above each ear, and was surmounted by two high curved bits that resembled reversed visors made of jet-embroidered net over wires. The crown portion was entirely filled in with black gourah feathers tipped with emerald green. It was the smartest millinery effect imaginable, especially when worn by a woman with a creamy-white complexion, large brown eyes.

FASHION INDICATIONS

At the Newport Horse Show, this autumn, several recently imported novelties were brought out, and the vogue of scarfs has not abated. Those reversible ones of black and white satin, so popular here, were no novelty, but a Parisian trifle worn with elegance by a mondaine of distinction was fashioned of doubled white chiffon faced on one edge with a five-inch band of black satin and shirred down at each end into long tassels of black. In the matter of scarfs, Mrs. Elisha Dyer shows great taste, and one superb treasure worn by her possesses not only beauty of coloring but heirloom value. The central portion is of dull blue cachemire, and the border and deep ends are richly embroidered with variegated flowers in the Chinese manner. This scarf was accessory in tone to an exceptionally smart toilette of cream-colored batiste with bandings of Persian-print and antique darned filet lace, put together with a relief of plain batiste in dull blue. Around the narrow skirt's lower edge was set a two-inch band of the plain blue, which was surmounted by a wide band of the panoramic filet, illustrating the pleasures of the chase, thrown into relief over dull blue. An equally wide band of Persian print, and another of the filet lace brought the dado ornamentation to knee-height, where it was joined by the plain cream-colored batiste, shirred into it, in the familiar style. The bodice decoration included the kimono sleeve, with the same features of banding, and introduced the plain dull-blue material in narrow revers. The hat worn with this striking gown, and most individual scarf, was made of black crin, shaped like a beehive, trimmed in dull-blue Persian chiffon and a marvelous ostrich plume that carried out the same colors, these being stamped on the blue with Persian figuring. Mrs. Ladenburg, also, has been wearing an antique scarf of wonderful beauty and historical value, made of black cachemire and bordered all around with broché in brilliant coloring. It is lined with pale-blue chiffon that is tucked at the ends, and she often wears it during these early autumn days with a hat of pale blue combined with roses.

These scarfs are especially graceful worn with period gowns showing a flounced skirt cut on the straight lines, but still with some fulness about the hips, carefully adjusted; a finish being sometimes given to the flounces by a satin-covered cable cord. These flounce effects should be confined to gowns made of very soft, filmy materials or lace.

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ON HER DRESSING TABLE

EARLY autumn is par excellence the season of the year when facial treatments should be begun in order to get the skin into good condition for the winter's strenuous campaign. Several trustworthy establishments in New York have already been recommended for this purpose under this heading, but the latest claimant for recognition is centrally located in the heart of Philadelphia's most exclusive shopping district. No more thoroughly equipped establishment need be desired, for every art of caring for the person has received due attention from the well-known specialist in charge, and sixteen years' experience has brought each treatment to the highest perfection. Facial and scalp massage are given, hair-dressing of all kinds is a specialty, and manicuring is also a feature, besides the more difficult treatment designed to remove small-pox pittings, scars and freckles as well as wrinkles and lines. Those who live at too great a distance to benefit by the personal supervision of treatment can purchase the preparations and apply them at home with excellent results. Their cleansing cream is one of the finest I have seen—very delicate and luxurious. It is a sanitary agent for cleansing the pores and gives the cuticle a transparent clearness. Many wonderful results are claimed for this cream in its capacity as a remover of pimples, blackheads, sunburn, chapped or chafed skin. The price is 75 cents for a two-ounce box, or \$2 for a half-pound.

Another cream from this house is more on the order of what is usually known as a skin food or massage cream, and has a direct influence over wrinkles and crow's feet, the price of this being the same as that previously mentioned. There is also a toilet water to cleanse and reduce the pores, which gives a peculiar fineness of effect. Price 60 cents. Samples of each of these will be sent for 10 cents, in order that their merits may be tested; and a booklet describing the best manner of application will be forwarded free upon request. Face powder of exceptional quality is sold by the same specialist for 50 cents a box.

Two remarkably fine lotions are sold for keeping the hair and scalp in order. Compounded of pure substances, these are well worth investigation and cost \$2 a bottle. The former is made for the restoration of natural color, life and beauty to the hair, imparts vigor to the scalp, cleanses it thoroughly, removes dandruff and stops the hair from falling. It is not a dye and will

not stain the scalp. The latter will gradually darken gray or faded hair, keep it soft, glossy, fluffy and promote its growth, although it is not a dye.

Less critical cases will find a simpler tonic, marked No. 2, sufficient for all ordinary needs. It contains no oil, cures dandruff, increases the growth and stops falling hair. Price \$1.25.

A most deliciously scented brillianine for the hair has only recently been brought to my attention, although it has been in existence for quite a number of years. It is of the paste variety and I have frequently made known my preference for this kind of brillianine, as it is, in my opinion, by far the easiest to apply successfully. The color as well as the odor is violet, and reminds one of the fresh flowers, so sweet and thoroughly wholesome is its delightful scent. The make is French and the price 50 cents a jar. Just a soupçon should be rubbed in the palm of the hand, which is then passed and repressed over the hair before the latter is brushed. This will give a natural lustre and it is especially useful where curling irons have been used or when the hair has taken on that dusty, unhealthy appearance so apt to arise from an insufficient supply of natural oil. It is also invaluable in keeping false hair in order, being therefore in great demand these days of many curls, braids and pompadours. Speaking of this, I am reminded of a new establishment opened within the last few months near the most fashionable district in town. The manager has had wide experience with two of the best known Parisian coiffeurs and is very ingenious in his methods, some surprisingly good effects having been originated by him for the unfortunate ones who are not blessed by nature with luxurious tresses. His prices are exceedingly moderate for the quality of service offered (which is the best) and any unusual need will be met by prompt attention to the peculiar exigencies of the case. Many women whose hair is turning gray by unusually slow degrees, and who do not like the halfway period when the color is neither one thing nor the other, bridge the intermediate time by wearing a pompadour until gray shall have become the predominate color. These pieces are made for \$18 and are of naturally curly hair, very lightly constructed so that the head shall not be heated, and go completely around the head under a thin outside brushing of the wearer's own locks. Such pieces are re-dressed for 25 cents, which is only a quarter the price asked at many other establishments.



FASHION DESCRIPTIONS

PAGE 20

L EFT FIGURE.—Stunning topcoat of gray French chevrot, with revers and bands of black broadcloth. Buttons of gun-metal.

M IIDDLE FIGURE.—A stunning gown in black and white, with a touch of sapphire blue. The foundation is of white chiffon, with a coat effect of black chiffon trimmed at the sleeves and around the bottom with bands of skunk. The ribbon at the front is of sapphire-blue satin, and this same color is again shown in the belt, yoke and collar of fine allover lace.

R IGH T FIGURE.—Smart tailor-made suit of dark blue serge trimmed with broad bands of black silk braid. The skirt is two-gored, with a seam on either hip. The jacket is semi-fitting and hip length. It is double-breasted, and closes to the left side of the front with three cloth-covered buttons.

PAGE 32

U PPER LEFT.—Mushroom hat of silver metal cloth, with three rows of metal fringe on the upper side of the brim. Around the crown is a band of beaver fur, and at the left side are three green roses.

U PPER RIGHT.—A picturesque model with a crown and brim-facing of black velvet, and the upper brim of white felt. Around the crown is a wreath effect of oak leaves, each leaf made of white kid.

M IIDDLE FIGURE.—A Napoleon model of white felt with an upstanding pom-pom of white, headed by a flat bow of white velvet ribbon.

L OWER LEFT.—Hat of brown velvet with a brim facing of white satin. The band around the crown and the bow are of satin in two-toned effect.

L OWER RIGHT.—Turban of black satin trimmed with roses and leaves formed of soft white kid.

PAGE 49

A lovely evening gown of chiffon ombre. The skirt is made "en blancheseuse" effect with a tunic which is folded up at the front, forming a part of the bodice; and falls to the edge of the skirt at the back. The underskirt is full with a seam at the front and a row of buttons set close together. The bodice has sleeves cut in one with the shoulders, and is trimmed with narrow hand-embroidered Persian braid. Vogue pattern cut to measure. \$4.



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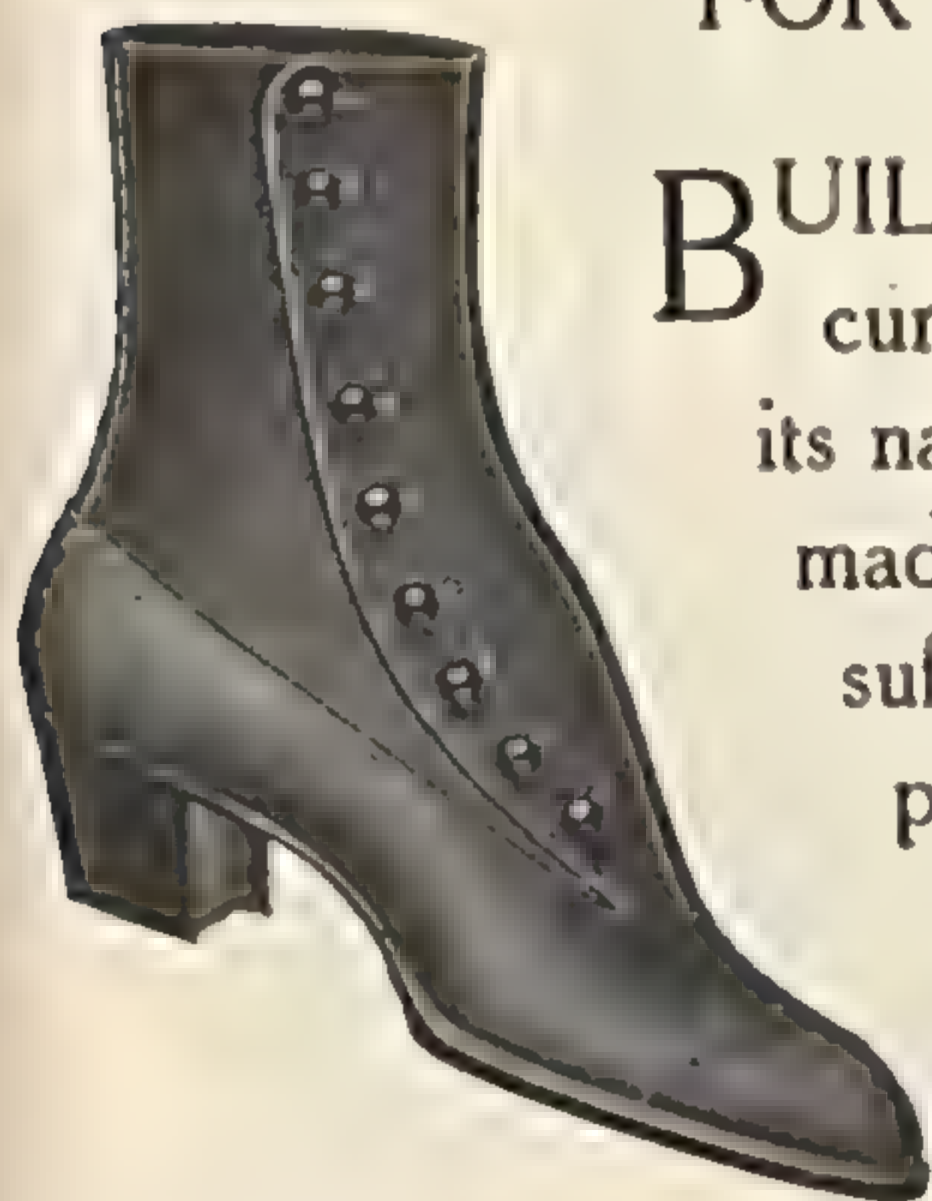
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FOR MEN & WOMEN



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MAIL ORDER SERVICE:—A record in detail is kept here of every pair of shoes sold, the style, size, etc., with name and address of purchaser and date of purchase, so, no matter where you live, ordering Slater Shoes by mail is made simple and sure.

You can have the latest New York style as easily as if buying in your home city. Write for new price list, "A Package of Shoes" and book of instructions with measurement blank.

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At all good stores. Be sure our label, "De BEVOISE BRASSIERE" (pronounced "debb-e-voice brassy-air") is on every garment you buy. It guarantees you will be satisfied or have your money refunded. Decline substitutes. If your merchant will not supply you, we will.

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CONCERNING ANIMALS

IT is noticeable that during this summer of 1910 no mad-dog scares were developed by the Health Board of Greater New York—a state of affairs for which that very straight-forward and enlightened official, Commissioner Lederle, is personally responsible. It will be recalled that under his predecessor the public was kept more or less in a state of apprehension, for about six years, by the alarmist reports emanating from the Health officials as to the numbers of dogs in Long Island or in some other locality alleged to be afflicted with rabies. These untenable statements were persisted in, although the A. S. P. C. A.'s careful investigations failed to reveal even one case of rabies. Dr. Elmer Lee, of New York, is one of three physicians who examined one of the dogs taken upon Staten Island and pronounced "mad" by the Health Board. Dr. Lee has publicly stated that the dog, after death, was delivered to the Loomis Laboratory, where a careful examination of the brain, chest and lungs—where rabies would make its appearance—showed those organs normal. The heart, however, showed that death had been caused by thread worms—a common enemy of dogdom and the cause of many of their worst diseases.

The metropolis is, indeed, fortunate in having a Health Commissioner who does not prostitute his great office by spreading abroad mad-dog scares.

STRAYS NOT NEARLY SO NUMEROUS

A local amateur humane worker, whose home for years has been the refuge for stray animals picked up in the neighborhood, is expressing herself as much gratified by the efficient work the A. S. P. C. A. has been doing for the last two years in taking homeless and unwanted animals off the streets. She is able to gauge this activity through a lessening of the calls made upon her to take charge of strays. Where formerly several dogs were brought to her every day, the number totaling as many as sixteen in twenty-four hours, the average now has fallen to one in two or three days. Visitors from other cities have commented upon the infrequency with which homeless dogs are met upon the highways of the city. In the latest published report, the Society states that 31,221 small animals were humanely put to death in a single month. Those sentimentalists who insist that we have no right to kill any animal, and who keep unfortunate creatures alive under pretense of being kind, have many sins against animals to answer for. And on the contrary, the humane societies that put unwanted cats and dogs out of their misery are doing a truly humane work and they deserve the thanks of the public.

CRUEL GOVERNMENTAL METHODS

The A. S. P. C. A., to its credit be it said, has caused to be introduced in the State Legislature a bill to amend the penal law, with the object of making it a misdemeanor for an owner willfully to offer for sale or permit to be offered for sale any horse or other animal which by reason of incurable disease or lameness, or for any other cause could not be worked or used without violating the laws for the prevention of cruelty. This bill has failed to pass, so that the Society will have to present it again during the coming session, when it is to be hoped it will go through, as it is a most needed measure, there being a considerable traffic in broken-down horses, to the swindling of the poor peddler class.

SMART DANCE FOR ANIMALS

A correspondent writes this department to the effect that the event of the season at Dinard, that delightful resort, was the masked ball, organized by the local S. P. C. A., held in the latter part of August, at the Hotel Royal. The affair was very select, the tickets being procurable only from the ladies of the committee—who could of course be depended upon to know who was who. It is a great gain to the cause of animals when the fashionable class in any locality take an interest in the anti-cruelty movement, for, as with most other

matters, the great public is apt to become more greatly interested in any movement that is backed by smart people. No S. P. C. A. in this country has undertaken so clever and effective a method of replenishing its treasury as by getting people of fashion to give a select dance. About the only form of amusement money getting instituted by officials of humane societies here are concerts and theatrical performances; the dance offers possibilities not covered by the more usual varieties of entertainment. The Dinard ball is said to have been most successful.

CRUEL GOVERNMENT METHODS

When the old order changeth to the new, in any department of life, the reform is apt to bear hard upon some individuals and some classes, but it is doubtful whether reform often brings in its train such terrible results as to the scavenger dogs of Constantinople. For sanitary reasons these erstwhile street cleaners have been banished by the young Turk reformers to Ochia Island, where they await death by starvation—a truly horrible form of torture. The fate of these dogs affords a study in sentimentalism as well as cruelty, which is commended to the ladies of the Bide-a-Wee and other institutions where it is considered a crime to kill the unwanted animal. The Moslem goes the American sentimentalists "one better," for he considers the dog as semi-sacred, consequently he can neither kill the animal nor witness the killing. This Bide-a-Wee-Moslem view has resulted, as it invariably does in the aggregate, in the infliction of such horrors of cruelty as are filling truly humane people with indignation. Since it is imperative for health's sake that Constantinople be rid of the disease-breeding horde, and as the reformers dare not affront the sentiment of the Moslem creed in regard to the dog, the only way open to the government was to banish the dogs, but leaving them to starve is indefensible, although a well-known American journal (which publishes a European edition) insists that the government is not blameworthy. Those humane people who visit them are giving out pathetic tales of the spectacle the great colonies of dogs present as, tortured by mosquitoes and the scorching sun, they plunge up to their shoulders in the Sea of Marmora. The small pittance of food allowed them and the scanty supply of water are the occasion of fierce snarlings and fightings which the keepers have often to restrain with blows. Whatever the political exigency, there can be no worthy excuse for the shocking fate forced upon these innocent dogs by a government which poses as being enlightened.

LAMP POSTS HUMANE EDUCATORS

A French anti-cruelty society has shown how humane education can be carried out on the public streets, by a method that is worthy of being imitated. The *Ligue pour la Protection du Cheval*, of Paris, through its treasurer, M. Falize, suggested to the municipal officials that plaques inscribed with "Soyez bons pour les animaux" be placed on the lamp posts in the more frequented thoroughfares of the city. The proposal was favorably received some time ago, and the work of placing the plaques has begun. The "Eclair" quotes the municipal councillor, who presented the subject to his colleagues, as saying, "Although we should have preferred a shorter phrase, we think that it is above all necessary to let the public know that any passer-by has the right to prevent an animal from being ill-treated in his presence. We should have preferred the plaques to bear the words, 'Ne laissez pas maltraiter (frapper) les animaux.'" But, in any case, the idea is a happy one.

WOMEN IN ANTI-CRUELTY WORK

In the course of an interesting paper on "How Women Can Help in Humane Work," published in the organ of the Colorado Humane Society, it is stated that even a poor sort of a man will yield to a woman's request, especially when he knows she is right—it is in the nature of him. But it is just as firmly fixed in his nature to resist and resist an order from a woman. To

(Continued on page 76.)

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YOU may sit at ease in an arm-chair or recline luxuriously on a couch and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form. If social or household duties interfere with visits to the *modiste*, send your Pneumatic Dress Form to represent you, select the material, determine the style and have the making directed by letter or telephone

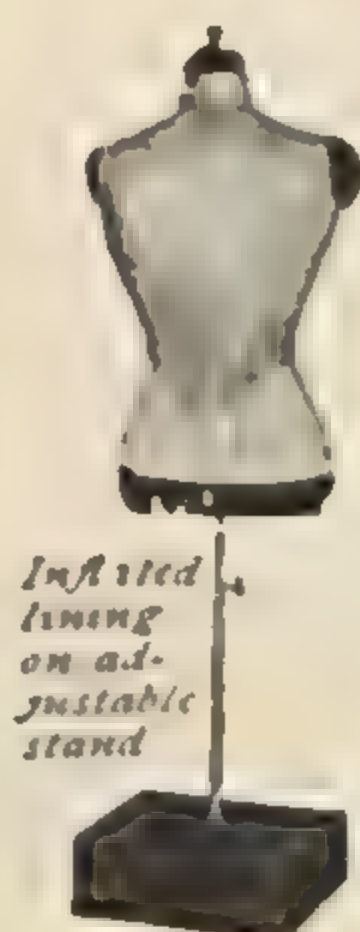
Ladies who have their dressmaking done at home need not stand for hours nor dress and undress forty times a day at the dressmaker's request to "Just let me try this once more, please."

An unbecoming or ill-fitting gown is easily transformed, and making over or altering becomes a pleasure instead of a task.

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The Pneumatic Dress Form

Reproduces Your Exact Figure



TO reproduce *exactly* every individual peculiarity of your figure, all you need to do is to have a muslin lining fitted (directly over your corset and without your skirts) down over hips, so as to obtain their exact shape.

INSERT the deflated Pneumatic Form inside this lining and inflate until solid. Then adjust to proper skirt length, and put your petticoat on to give the correct flare to gown below hips. Your double now stands before you and your costume may be finished down to the smallest detail without the "trying on" process. You can literally "see yourself as others see you."

The well-gowned woman of today, deeply as she appreciates beauty of coloring and material, has no use for either if the gown does not fit and give her lines which show every good point of her figure. "Pneu Form" is for the lady who prizes that subtle elegance which results only from garments that fit her figure and help mark her individuality.

"Pneu Form" is sold only by mail direct. It cannot be found in stores. Send for booklet C-29, "What to Wear and How to Make It," containing full information regarding "Pneu Form," and order blanks.

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A Mother's Advice to Her Daughter

My dear Daughter,

Here, my dear, is a mother's secret. You are about to enter the social whirl. In the day time you will be out doors, skating, tramping, automobiling. The biting winter winds will chap your face and hands. You need some protection. In the evening you will go to parties, dinners and dances, all of which will tire you greatly and cause your young complexion to become coarse and sallow. Again you need protection and here it is.

"Creme Simon"

For fifty years this famous French cream has been on the dressing table of every French woman of beauty and refinement. It is infinitely superior to all others for many reasons. It is greaseless and easily removed by cold or warm water. Therefore, it does not clog the pores of the skin, thus allowing free circulation for the thousands of air cells in the pores. Just think how uncomfortable you would feel if your nose and mouth were closed up, and you'll understand why the pores should always be kept open. Creme Simon nourishes, softens and whitens the skin and is absolutely pure.

You have often wondered why I looked so young and had so clear a complexion, so white a neck and such soft hands. Your grandmother taught me the secret as I now bequeath it to you. I take care of them constantly by using the famous French trio—Creme (Cream) Simon, Poudre (Powder) Simon and Savon (Soap) Simon—and as long as I am able to obtain these three treasures I do not fear old age. To produce the best one must use the best, and my last advice to you is, don't forget Simon.

Your loving Mother.

Postscript.—Send to the American branch of J. Simon & Cie., 2-4 Cliff St., ten cents and ask for offer 405 which contains a liberal sample of Creme Simon, Poudre Simon and Savon Simon. It will teach you the value of my secret.

M.



CONCERNING ANIMALS

(Continued from page 74.)

comply with her request tickles his vanity: to comply with her order hurts that same vanity. So it happens women are generally disappointed and often discouraged when they come to exercise their powers as humane officers—and all by the workings of this usually unconsidered law of human and especially masculine nature. After having thus indicated the "don't" side of humane effort, the writer goes on to suggest ways in which women can surely help animals. For instance, if the gentler sex would decline to do business with a firm, or receive goods delivered by one whose horses are abused or neglected, they would be using the most powerful instrument of coercion—self-interest. No business man is going to lose trade merely to indulge in abuse or neglect of his stock. The women of any community have it in their power to make or break any man or firm in it. A mere handful of them very nearly has that power in every community. One good customer can enforce good treatment of the horses of almost any firm."

In spite of the dictum of the Colorado writer, it is the experience of many women, and among them the writer of these lines, that drivers, with very rare exceptions, give heed even to the women who only stand quietly looking on at operations involving great exertion on the part of horses, such as excavations and deliveries of coal and the pulling of heavy loads up steep grades. The whips are discarded and other methods of bothering horses are often stopped when a woman looks fixedly or reprovingly at the driver, and the threat to arrest is not received with jeers. A typical case in point occurred recently in a metropolitan street, the roadway of which is rendered very slippery by automobile oil. The driver of a three-horse coal wagon was endeavoring to back up. The horses could gain but precarious foothold on most of the street and the driver swung them from side to side of the wagon, the poor beasts straining nobly in their efforts to "back" according to orders. In an effort to facilitate operations a man employed in the establishment to which the delivery was being made, seized the horses by the bridles and undertook to pull them into the desired position. One horse that was apparently suffering from a sore mouth tried to dodge the effort to catch him by the bridle and when the man seized it, the horse bit him, whereupon he struck the poor thing a heavy blow in the face. A woman who had been looking on stepped up to the man and told him that if he repeated the act of cruelty she would ask a police officer who stood a little way down the street to arrest him. The man immediately left the horses and returned to his place on the sidewalk. The woman having urgent business elsewhere, looked up the officer, told him the occurrence and asked him to have an eye on the horses. He in turn ordered their being allowed to rest and threatened to arrest any who maltreated them. The woman who figured in this case has had scores of similar experiences and in no instance has a driver failed to treat her commands as well as her requests respectfully. However, in order to impress drivers as well as any other class of men, it is imperative that the woman be quiet and self-possessed.

ECONOMIC MOTIVE POWER

The auto-truck is ever becoming more in evidence on the city streets and country roads, a fact that rejoices the humane, as the life of the draught horse, both summer and winter, is very hard. The manufacturers of trucks and the developers of the motor have greatly aided the good work of freeing the horse by furnishing statistics proving the economy of non-sentient motive power. It is shown by firms who now use auto-trucks, that these machines will carry 35 tons 35 miles at a cost per day of \$6.89 again 17 tons, 17 miles, at \$7.13 when drawn by horse. Two tons the electric vehicle carries 30 miles per day at a cost of \$7.99, while the horse-drawn two tons travels only 16 miles at a cost of \$8.37. Each auto-truck displaces on an average two horses with the cost of their maintenance and expense of their stabling.

BRILLIANT HORSE SHOW POSSIBILITIES

Philadelphia is to go in for its annual horse show even on a very large scale, as they will hereafter be given in the beautiful grounds (said to be the finest in the country) that up to this time have belonged exclusively to the Bryn Mawr Polo Club, on the Main Line. The Horse Show Association, however, has in a way consolidated with the Polo Club, so that while each continues to be a separate organization, they will help one another and each will benefit by the reciprocity. The sixteenth annual exhibition is scheduled for September 28th-October 1st, and no effort is to be spared to make the event the most brilliant in the history of the organization.

A CRUEL PASTIME TO GO

The good news is that "busting" steers in Wyoming is finally in a fair way to be made illegal. This is the only State in the Union where the brutal practice is now permitted for amusement purposes, although in the earlier days of cattle raising in the West it was not an unusual procedure. It consists in a rope or lasso being thrown over the animal's head, the horseman then skillfully circling and throwing the steer. The animal, which has been plunging about, usually lands on its back, often sustaining a broken leg or horn, and sometimes a broken neck. It is a very cruel and disgusting practice, which practical cattlemen long ago discarded, but which has flourished in Wyoming in spite of the efforts of humane societies. To the shame of the State be it said that, deaf as she has been to the pleadings of pity, it is intimated that the objections of the big cattle owners are likely to receive attention in the form of legislative enactment. The great annual event, the frontier day's celebration which comes off at Cheyenne, is the big occasion for steer "busting," and the cattle owners have been finding, a month before that date, many of the steers on the ranges with broken legs, horns, neck or back. Finally, they have come to realize that these animals are crippled by the cowboys who are practicing rope throwing, in the hope of winning the prizes at the show. At these events ropers come from every western State and from Mexico and South America as well, and the resulting misery to animals must be incalculable. The modern and more humane method of roping for business purposes, which is never done for mere amusement, requires two ropers to each animal. One throws a rope over the steer's head, while the other skillfully lands the lariat over a hind foot. Both ropes are then drawn tight by the trained saddle horses and the animal is stretched out at full length, uninjured but helpless. As much skill is required for this style of roping, but it entails no brutality.

A PRACTICAL ANIMAL LOVER

Those who look on supinely while acts of cruelty to animals are committed, although they profess great sympathy for the victim, and who explain their inaction by professing that they do not know what to do, should put themselves under training with someone like Mrs. Catherine Campbell, of New York, whose ceaseless activities in behalf of animals often take her into court. A case in point was Mrs. Campbell's recent attempt to befriend an express wagon horse that was being beaten by its driver. When the man not only refused to stop whipping the beast, but actually jeered at Mrs. Campbell and started to drive away, she followed. Sometimes running afoot, and sometimes traveling on trolley cars, she overtook him about a mile above the place where she had remonstrated with him and caused his arrest. Otto Boden, the driver, was taken before a magistrate and held for trial. Through an examination of the horse by a veterinary surgeon, had at the instance of Mrs. Campbell, it developed that the wretched horse had a broken hip, eleven active sores on his body, that he was old, emaciated and wholly unfit for work. The driver was duly punished for his wholly undefensible conduct.



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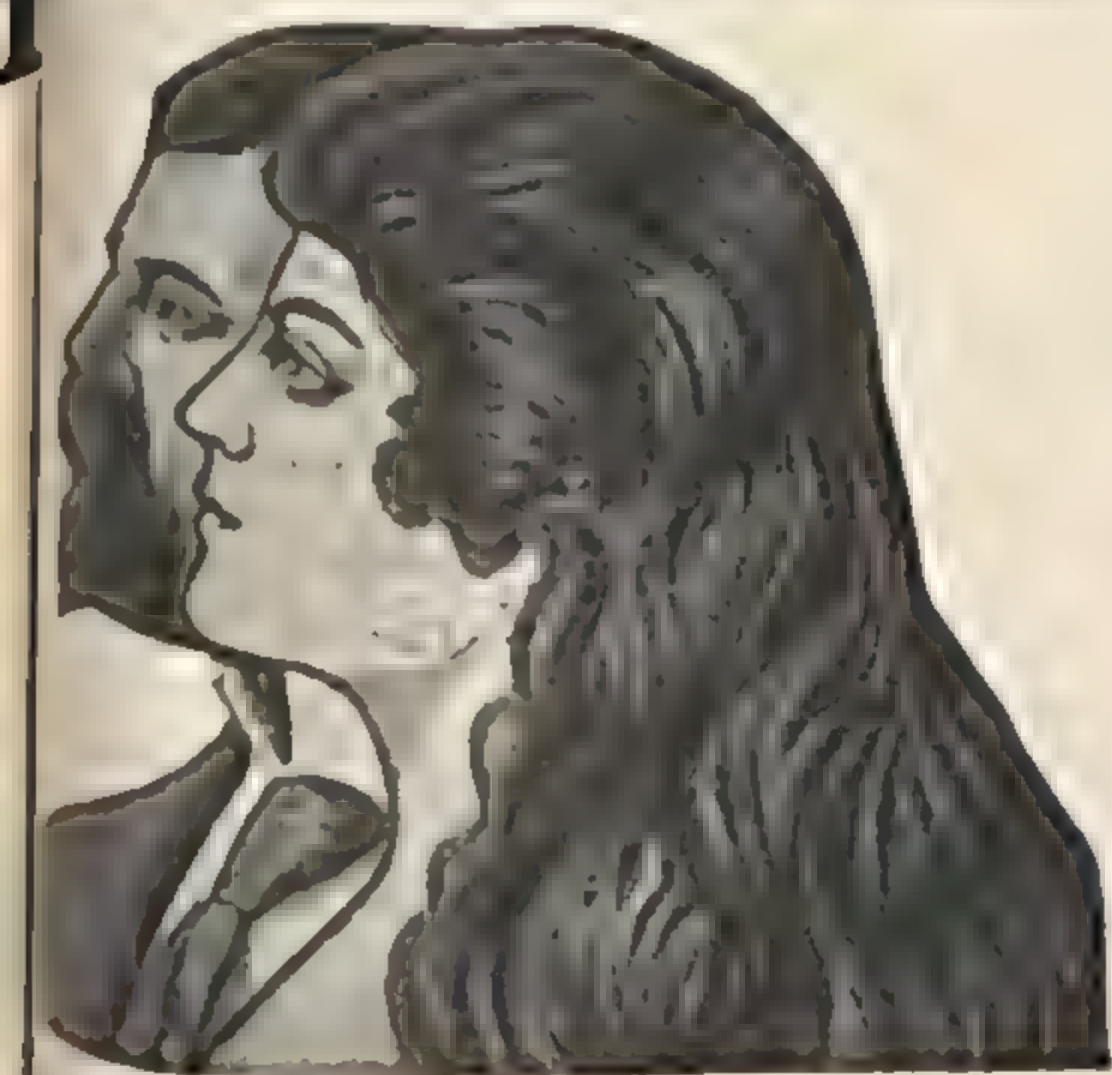
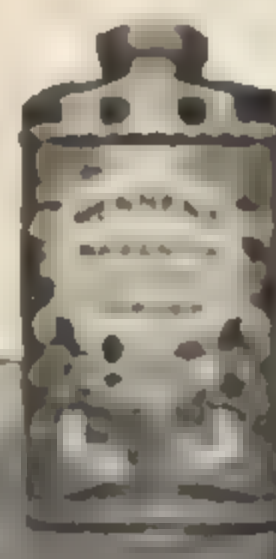
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will not offer you a substitute. If you
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Nut Sets, Smoker's Sets, Desk Sets,
Bowls, Trays, Flower Holders, Book
Supports, Jewelry.

Individual piece made from special
designs.

We work in gold, silver, copper and
brass. Old silver utilized.



SEEN IN THE SHOPS

(Continued from page 31.)

satisfactory variety of Japanese silk is now being shown in a 19-inch width at 50 cents a yard. It has a plain, white background, with narrow stripes in any desired color. Guaranteed to launder perfectly, such a waist will cost little more than \$2, plus the making, only 4½ yards being needed, with an additional half-yard if a plaited frill is desired.

In spite of the great run of foulards during the past season, one still sees attractive new designs on the counters, and what material can be found more appropriate for the older woman? A certain shop which deals only in exclusive materials has just brought out a fresh stock of 24-inch foulards, selling at 85 cents per yard. They are both neat in appearance and smart; for example, a Delft-blue silk dotted here and there with tiny rings of white, or again, a deep black one covered with narrow white stripes. Samples will be sent on request.

SPORTING OUTFITS

With the fad of the blazer jacket (described in Smart Fashions, Vogue, September 1st) comes a new sort of sweater, showing the same broad stripes of gay color. This, too, is made of a lighter material than the ordinary sweater of woven wool, and it is therefore less clumsy and more suitable for strenuous exercising. The material is an English cotton cloth, similar in weight to a light, loose serge. Another advantage of this sweater is that, if the measurements are sent, it will be cut to fit. In this way the pretty curves of the feminine figure are not lost, as is done in the case of most mannish clothes. The neck has a flexible collar band in black to match the wrist bands, or it will be cut out in a V shape and finished with a band of black, as ordered. Price \$1.75. Another style, of a light-weight wool, will be found a trifle warmer. It comes in plain colors, with the V-neck and wrist bands in a bright, contrasting color, for \$2.75. A pretty color combination is seen in a black sweater of this sort with the band at the neck in orange, to be worn by Princeton enthusiasts. These sweaters may also be used in severe weather as a snug lining for one's cloth tailored coat; and, with the V neck, they will be found to slip easily over the head.

To use with these so-called English sweaters during cross-country walks or autumn games of golf, is the French tam o' shanter, copied after the "béret" of the quaint Basque peasant. Cut on the regulation tam o' shanter lines, it is made of a smooth, heavy cloth, with no tassel at the top. When worn, it should be drawn down well over the forehead, while the top forms a brim above the eyes. Coming in a brilliant red, white or deep blue, they cost \$2 each. Similar in shape, yet made of the more delicate angora wool, another tam o' shanter is sold at the same shop for \$4.50. These may be ordered with or without the tassel, as preferred, in either of the three colors. They are extremely warm and at the same time of a feathery lightness of weight.

While on the subject of sporting clothes, I might mention several pretty, light-weight canes, suitable for women's walking-sticks; and any woman who has ever carried one will appreciate their usefulness for long walking trips. A neat cane of dark wood shows a top covered with sterling silver, below which are three narrow rings of the same; price \$2. Another, equally light and small, is of ash-colored wood, also silver topped and ringed, with the addition of silver dots between the rings. This is 50 cents less. If a handle is preferred, a pretty cane of yellow rattan with a crook handle of the same may be had for \$2.

POWDERED SOAP

The makers of toilet articles will never cease to provide us with useful novelties of every kind. Now appears a delightful powdered soap, put up in tin boxes having a large hole in the top covered by a sliding lid. By dusting this powder over the hands, a good lather, slightly perfumed, may be made—an excellent substitute, while

traveling, for the sticky cake of soap which must be carried about in a clumsy soap box. Price 15 cents each.

POSTCARD FRAMES—CUFF PINS

For the tourist who has collected in her summer wanderings many beautiful picture postals, are seen extremely pretty frames, cut in the exact dimensions of a postcard. Of decorative French gilt, they may be had with a fluted or a straight edge for 25 cents, plus the mailing charges. Many views of foreign scenery or those brown-tinted copies of famous paintings, bought in postcard form, would make attractive gifts, if placed in such a pretty setting.

Cuff pins are being displayed in the windows of an antique shop. They consist of a clear amethyst or turquoise, set in a band of filagree silver which has been drawn by hand in the form of silver threads about the stone. Costing \$1.75 each or \$3.50 a pair, they are a relief from the more usual gold pins.

BACHELOR'S SEWING CASE

A "gentlemanly" and at the same time a convenient sewing case comes in solid mahogany for \$2.50. A little mahogany stand, containing a drawer for scissors, thimble, emery, etcetera, supports a round, silk-brocaded pin-cushion, the latter raised on high sticks or pins. These pins may be drawn up while the spools are being slipped into place. They are then dropped into the holes of the spools, which are thus held securely when a piece of thread is pulled. Such an article will prove a pretty decoration either for a man's chiffonier or a lady's dressing table.

ROOMY BIRD CAGE

In place of the gilded wire cage, a pretty style to hang in a conservatory is one of unstained wicker work. It is amply large with broad wicker bars, placed close enough, however, to keep the pet canary safe. Little wicker supports on either side are designed to hold the seed and water jars. By keeping a round piece of oil cloth or cardboard on the floor, the cage can be easily cleaned every day. Price \$5.

WATCH CAMERAS

Great fun may be had from miniature cameras in the form of large Ingersoll watches, for, by pointing with the stem of the watch, one's friends may be snapped without their knowledge. Both instantaneous and time exposures can be made. The tiny film, containing twenty-five exposures, is fastened inside the watch and unrolled, as in a larger camera, with the number of the next unused exposure registered on the outside. The pictures, when finished, measure one inch by three-quarters of an inch, and most interesting are the collections to be made from them. The cameras come for \$2.50, with a finder attachment, 50 or 75 cents extra. We would recommend the 75-cent finder as being most satisfactory in reflecting the object to be taken. The films are 25 cents each. The whole is so simple of construction that even a small boy will be able to manage it.

TRANSPARENT PHOTO TINTS

Many amateur photographers enjoy touching up their prints with color, and indeed, if well done, marvelous effects are sometimes obtained. A little packet of water colors, with a camel's-hair brush attached, is being sold for 10 cents. These colors are of the transparent sort, so made that the light and shade of a photograph will show distinctly through them. They come spread over small sheets of paper, and all joined together in booklet form, in the colors of the rainbow are included in them. Anyone who has never tried this sort of color work will have no idea how much added beauty may be given to a beautiful scene when the green and blue tones of nature are put in an otherwise colorless picture.

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

New Cobweb Medallions Designed by Frederics

These medallions are made in all Platinum. Genuine Diamonds in combination with Frederics Famous Scientific Pearls, Emeralds, Rubies or Sapphires.



11 Catalogue of Unusual Jewelry

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Classic Jeweler

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Will cure a bad Skin
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SALE EVERYWHERE
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Two Sizes
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BOOT. The dressiest novelty of the coming fashionable season. To be had by post with complete satisfaction guaranteed.

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"AN O-G
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Latest
Fashions
in dainty
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prompt
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careful
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EXCLUSIVE O-G STYLE V-3138 \$4
BLACK VELVET O-G stage last, welt sole, walking
boot. Remarkable for its wearing qualities. Also in
brown and dark grey velvet and in BLACK SATIN

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Produits Du Dr. Dys and Sonya Automobile Box

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We have gotten up the most perfect Motor Box, containing every possible requisite the fair motorist may need to protect her skin against the coarsening influences of sun, wind and dust.

The box is made of black leather and leather lined with secure compartments for every bottle and jar. These are Darsy's Creams, Soap, Powder, Rouge, etc., and Sonya Rejuvenating Milk and Rejuvenator. An empty space is big enough to hold a purse, a veil, etc.



SONYA NEW AUTOMOBILE BOX

CONTENTS OF BOX

- 1 Jar Crème de Beauté
- 1 Bottle Rosée de Beauté
- 1 Bottle Rejuvenating Milk
- 1 Jar Sonya Rejuvenator
- 1 Bottle Lotion Rosée
- 1 Savon Supra
- Poudre de Beauté
- Eye Wash and Eye Glass
- Cotton Puffs

Price \$20.00 for box complete

Expert advice on skin treatment is given to anyone asking for it, and Dr. Dys' interesting booklet, "More Than Beautiful," will be sent free on request.

V. Darsy

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Worn Instead of
Corset

These garments, by shaping the body gracefully, reduce the size of your figure. They are more comfortable than corsets, as they bend easily with the body. Send for descriptive folder to the address below.



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You can safely and speedily reduce your superfluous flesh in any part of the body and thus improve your figure, by wearing

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Famous
Medicated

Rubber Garments

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Neck and Chin Bands, \$3.00
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Freckles, Sun-burn
and all imperfections
of the skin, and
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Intelligent care - Clean surroundings
Best of food - Inspection invited -
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The SHOPPING NUMBER of VOGUE

TO fill a practical want in a practical way is the aim of the next number of Vogue.

THE woman who reads this number before undertaking her season's shopping will be saved the exhaustion and worry caused by the necessity of spending many hours in the shops in order to make her selections.

THE SHOPPING NUMBER of Vogue presents in readable form a great variety of information about the smartest shops of the Rue de la Paix and Avenue de l'Opera of Paris, Bond and Regent Streets of London, Fifth Avenue of New York and Michigan Boulevard of Chicago.

EVERY article presented in this number has therefore received the seal of fashionable approval at home and abroad, Vogue having sent a representative to Paris and London to select the shopping information most valuable to the smart woman.

WITH this number of Vogue at her elbow, the reader will be able to make up her shopping list with the full conviction that her selections have been approved by fashion on both sides of the Atlantic. The SHOPPING NUMBER is a treasure house of information about, the smartest offerings of the Autumn season of 1910.

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Will not overheat or cause perspiration—have no disagreeable odor and will give thorough protection from Wind, Rain, or Sun, Fog or Dampness of any kind. Can be worn at all times—Rain or Shine, and always look stylish and dressy.

NO TURKISH BATH

For sale at the leading dealers in Men's, Women's and Children's apparel, in fashionable styles and colorings.

Postal to us will bring booklet telling all about "Cravenette" garments

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EXCLUSIVE FOOTWEAR

To Your Order

Made in any design to match your gown



NO. 50
"Wellesley"
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No. 60
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Illustrated Catalogue Upon Request.
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EST'D 1900

LARGEST MANUFACTURING RETAILER OF ALL KINDS OF
NEGLIGEEES AND SIMPLE DRESSES

19 West 38th St., Near Fifth Avenue New York



146



33

STYLE 146 is trimmed with fine Val. laces and ribbons, pleated ruffle of net and lace around neck, lined to waist. In a fine China silk..... \$15.00
In fine Albatross or Wool Batiste..... \$12.75
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STYLE 33 is made of imported Messeline. Coat and flounce of a Spanish Val. lace and Cluny insertion, in white or ecru, lined to waist with China silk. All colors and black..... \$50.00
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SIZES FROM 34 to 50.

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Women's Tailored Collars

See that the name Slater is stamped on the band of all your collars.



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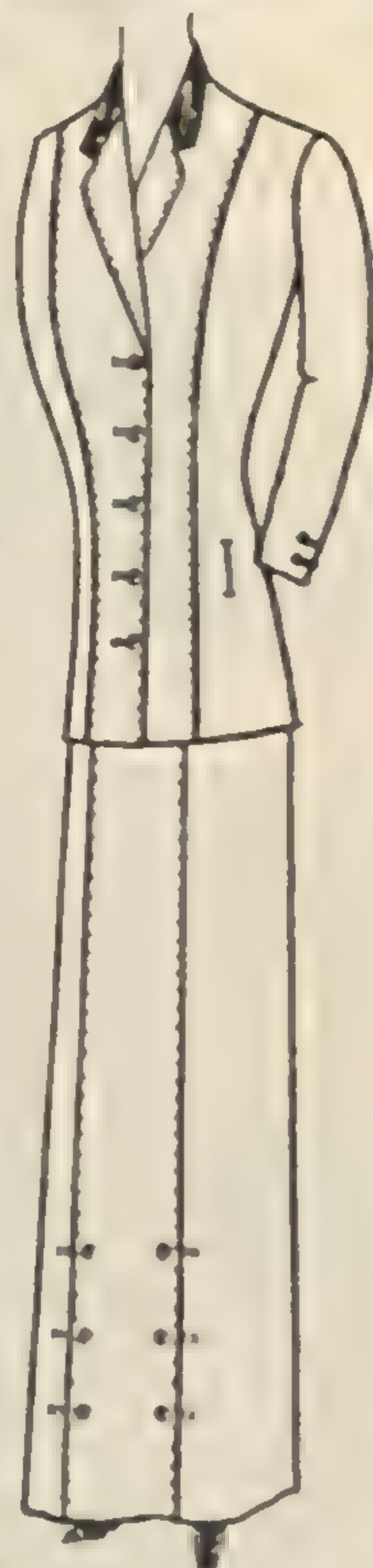
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SPACE forbids publishing any further letters, of which I have received many from physicians all over the country. Will you not write for full particulars, so that I can convince you personally that my treatment will help you?

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Needs Attention

LA MIRA Hair Coloring

will immediately repair the ravages of the Summer time. If the color has faded, La Mira will restore it to its original shade, bring back its lustre, renew all its natural beauty.

And La Mira is PERMANENT. Once you have used it, the color will never fade again; for La Mira will neither fade, crack, nor rub off. No matter what you do to your hair.

La Mira Hair Coloring cannot be detected in the strongest light—makes the hair look perfectly natural.

Restore your gray, faded or bleached hair with La Mira—it is the scientific and satisfactory hair coloring. Being practically the same as the natural pigment, La Mira tends to promote the growth of the hair.

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For sale at all toilet goods
counters in drug and de-
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send direct, prepaid, on
receipt of price — \$2.00

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Selling Agent for
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The Cloud Chin Belt



will entirely re-
move a double
chin, strengthen
sagging cheeks and
prevent snoring.

Send for free
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Miss Cloud
Complexion Expert

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Patented

Samples of Cleansing Cream, Massage
Cream and Face Powder for ten cents.

Beautiful Eyebrows

Accentuate the liquid depths of woman's
eyes. Add expression to the countenance.
Make a plain face positively handsome.

BARLATTAR EYEBROW GROWER
is wonderfully successful. It feeds the hair
fashions. It darkens the color. It promotes
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By Scientific Means, in the Privacy of
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what I can do, because I have done
it. The 45,000 women whom I have
helped are my best friends and are
the strongest testimonials possible for
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At least one-third of my pupils are
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relieved:

"My weight has increased 30 pounds." "My
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have not had a sign of indigestion or gall stones
since I began with you." "I weigh 83 lbs. less
and have gained wonderfully in strength. I
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younger." "Just think of it! To be relieved
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wreck into a state of steady, quiet nerves."



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If you are suffering from any chronic ailment, if your
figure does not please you, or if you will tell me the par-
ticular difficulty you wish to correct, I will send you
information in regard to my work. If I cannot help you,
I will tell you so. Your correspondence will be held strictly
confidential. Many a woman has surprised husband and
friends by the improvement she has made in herself.

I cannot tell my story here, but I have published a
booklet which will tell you how to stand and walk correctly,
and which has helped hundreds of women, even though
they never studied with me. I want to help the women of
America to realize that their health lies to a degree in their
own hands; that they can reach their ideal in figure and
carriage. I will send you this booklet free upon request.
Write me today.

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Author of "Self-Sufficiency," "The Vital Organs, their Use and Abuse," etc.

Miss Cocroft's name stands for progress in the
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Have
Youthful
Hair



Restore your hair to its former color, brightness and beauty by
simply combing it with the

IDEAL HAIR DYEING COMB

It puts lustre, life and beauty into dull, faded, lifeless hair, and
changes it to any desired color. Any shade of hair matched ex-
actly. It imparts uniform, natural color. Used like an ordinary
comb. More than a hundred thousand in use. Not sold in
stores.

Write for FREE Book

Write for "The Book of the Hair," a 32-page illustrated book
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CHARMING DINNER GOWN for School Misses

Chiffon voile over satin messaline. Trim-
ming hand embroidered and Irish lace.
May be had in pale blue, pink, or white.

MRS. COPELAND
334 Fifth Ave., New York



THE SECRET OF BEAUTY

A secret of vital interest to every
woman—how to attain or retain a clear,
youthful complexion. It's a secret thou-
sands of women are happy in knowing.
You will be astonished and delighted
with the result if you use

Aubry Sisters' Famous Beautifier

This effective, harmless preparation is
a decided improvement on face powder,
imparting to the skin a perfect clear-
ness. Its presence cannot be detected.
It cleanses the pores, smoothes out
wrinkles and "crow's-feet," and rounds
out the face by nourishing the under-
lying tissues. Removes freckles, tan,
sun burn and skin irritations of all kinds.
Men find it delightful for use after
shaving. 25c., 50c. and 75c.

Aubry Sisters' Beautifier Tint

Used in connection with the Beauti-
fier, gives the cheeks a healthy, pink
glow, so natural that it cannot be de-
tected. It is absolutely harmless, con-
taining no injurious ingredients. 25c.
50c. and 75c.

Other Aubry Sisters' preparations,
equally effective, are: Cold Cream,
Greaseless Cream, Beautifier Soap, Tooth
Powder, Talcum Powder and Hair Tonic.
These preparations are being demon-
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you cannot purchase them of your local
dealer they will be mailed to you on re-
quest of price.

Free samples of each of the prepara-
tions, together with an interesting book-
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on request.

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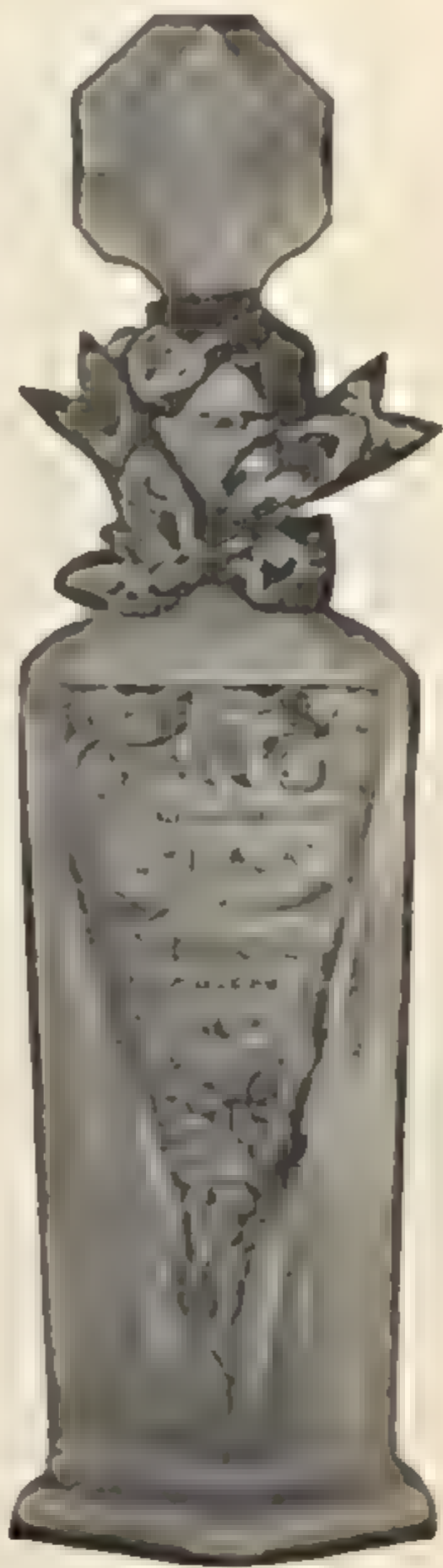
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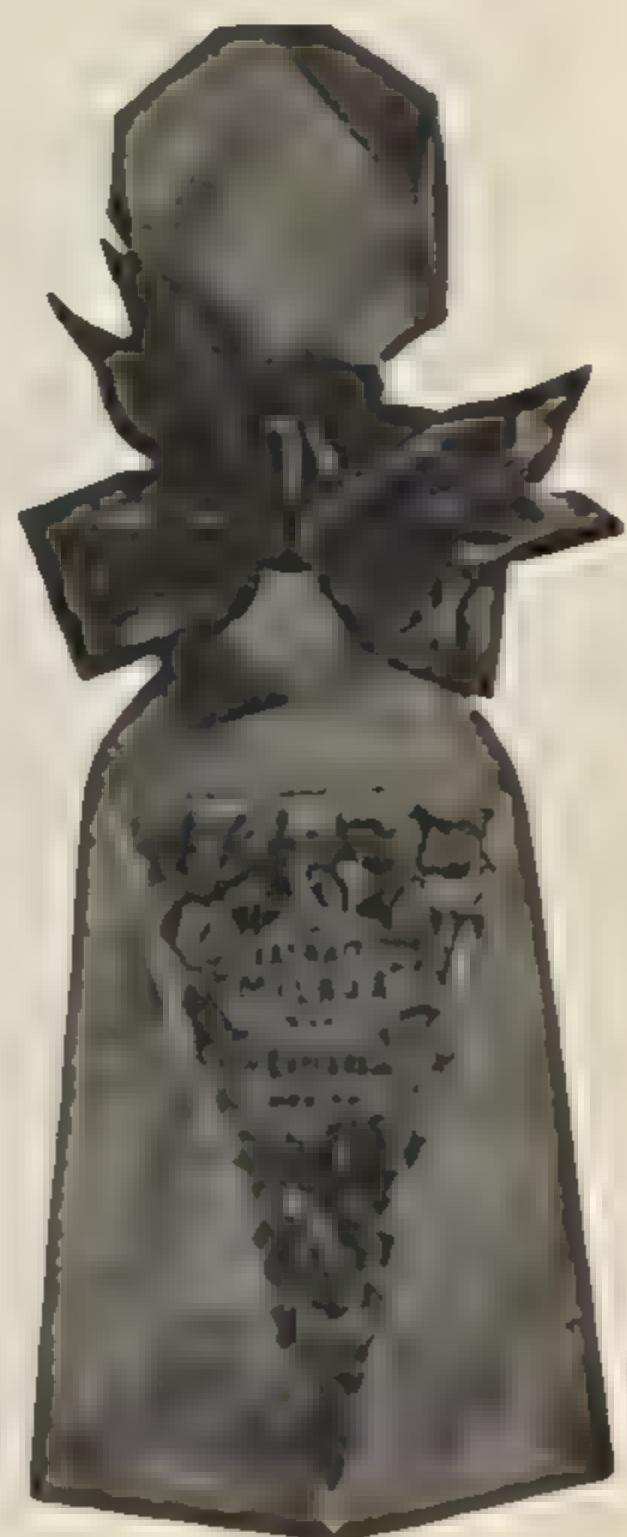


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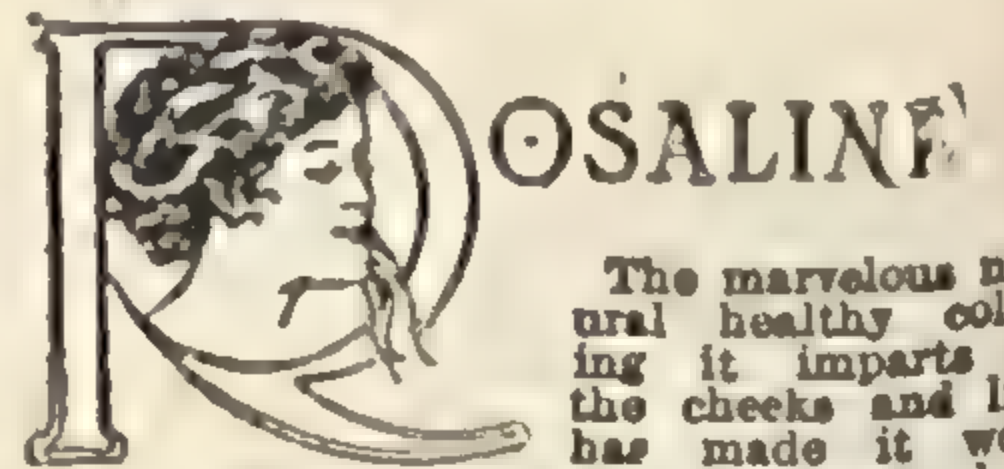
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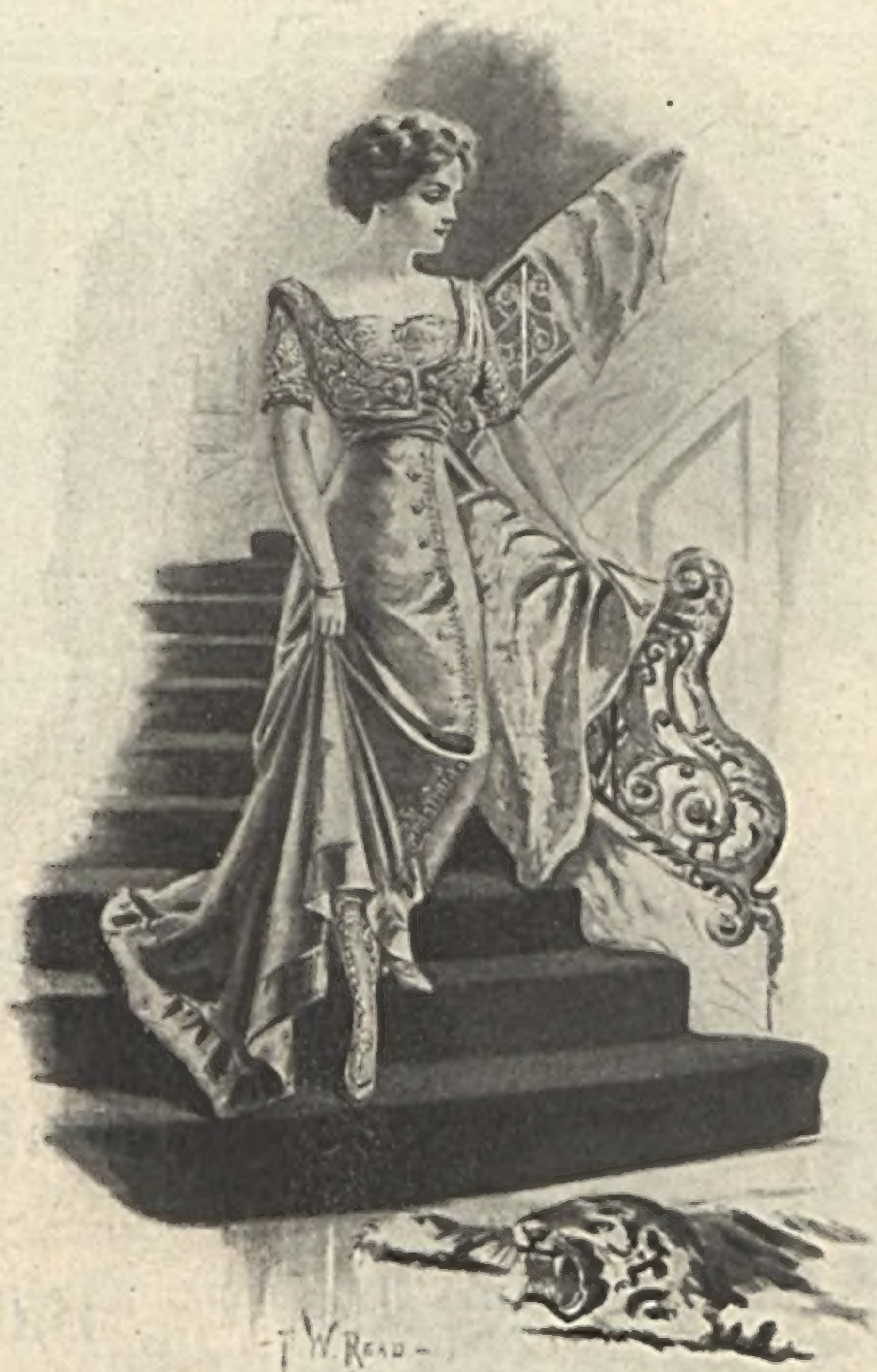
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